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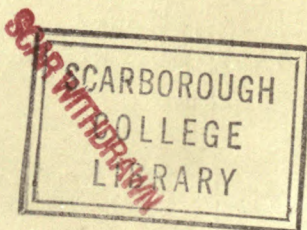
EXAMPLES
OF
Gothic Architecture;
SELECTED FROM VARIOUS
ANCIENT EDIFICES IN ENGLAND:
CONSISTING OF
PLANS, ELEVATIONS, SECTIONS, AND PARTS AT LARGE;
CALCULATED TO EXEMPLIFY
THE VARIOUS STYLES,
AND
THE PRACTICAL CONSTRUCTION
OF THIS
ADMIRED CLASS OF ARCHITECTURE;
ACCOMPANIED BY
Historical and Descriptive Accounts.

VOL. II.

By AUGUSTUS PUGIN, AND AUGUSTUS WELBY PUGIN.

THE LITERARY PART BY E. J. WILLSON, F.S.A.

Edinburgh
JOHN GRANT
31 GEORGE IV. BRIDGE
1895



P R E F A C E.

SINCE the present publication was commenced by my Father, a long period has elapsed, and I feel it incumbent on me to apologise to the Subscribers for the delay, although it has not been caused by any neglect or inattention on my part.

The death of my Father, and other severe domestic afflictions, necessarily retarded the publication. The illness of my friend Mr. WILLSON, and the pressure of business consequent on the loss of his time, caused a long protraction of the Literary part of the Work ; which I was anxious to have completed by him, in order to make this Volume perfectly correspond with the former one, which, I trust, has been accomplished ; and I have no fear, that the “ *Second Series* ” of “ Examples of Gothic Architecture ” will be found in any respect inferior to the first.

Besides the proper number of Plates, a Frontispiece,* of original composition, has been added, in order to form a suitable title to the Volume.

A. WELBY PUGIN.

* This composition represents an Artist of the fifteenth century, seated in his study amidst his books and drawings, making an architectural design. The furniture of the room is altogether agreeable to the fashions of the supposed period ; and the inscriptions, and other ornaments of the border, are also designed in a corresponding style.

REMARKS

ON

Gothic Architecture and Modern Imitations.

ON the completion of the "Second Series of Examples of Gothic Architecture," the last work undertaken by the late Mr. PUGIN, it will not be impertinent to take a brief review of his various publications on Ancient Architecture. The want of an authentic and accurate collection of the details of the Gothic style, had long been acknowledged by professional men before Mr. PUGIN undertook to supply it. A great number of beautiful engravings had been published, and much ingenuity and learning applied to the historical and scientific illustration of the Architecture of the Middle Ages; but the generality of these works, however valuable to the scholar and the gentleman, were of little service to those who were engaged in actual practice. The builder felt only a very slight interest in abstruse disquisitions upon the origin of the pointed arch, the distinctions between Saxon and Norman architecture, or the rival pretensions of Germany, France, and England, to the invention of what is commonly described as the Gothic style; but he looked, with anxiety, for a work of moderate price, in which he could find the various parts of this beautiful description of architecture, laid down from actual measurement, with scales of their proper dimensions. The "Specimens of Gothic Architecture" originated with the writer of this article; and the plan of that work was communicated to Mr. PUGIN, in the autumn of 1818, when he came to Lincoln, for the purpose of making drawings from the Minster, and other ancient edifices, in this city and the

neighbourhood.* Several drawings were then made for the intended publication; and a volume, to be entitled, "Specimens of Gothic Architecture," was immediately undertaken.† A short essay, on the decline of the Gothic style, in this country, and the successive attempts which led to its revival in modern times, was prefixed to the description of subjects represented in the engravings; and a "Glossary of Technical Terms, descriptive of Gothic Architecture," selected from various ancient authorities, and hitherto unexplained, was annexed to the volume; together with some prefatory observations on that subject. The favourable reception of the "Specimens" led to the undertaking of a second volume, under the same title, and of corresponding character, which was completed at the close of the year 1822.‡ In 1825, and the two following years, Mr. PUGIN was engaged in the publication of a series of engraved "Specimens of the Architectural Antiquities of Normandy." This work displays, amidst other curious subjects, some rich pieces of domestic architecture, of a style widely differing in details from any contemporary examples to be seen in this country. It was an arduous effort to bring home to the English student, some of the many varieties of the Gothic architecture of the Con-

* Some of these were engraved for the Fifth, or Chronological, volume of Britton's Architectural Antiquities, which was then in a course of publication.

† About two years before that time, Mr. Pugin had produced, in conjunction with Mr. F. Mackenzie, a volume containing sixty-one Plates, entitled, "Specimens of Gothic Architecture," chiefly selected from the ancient buildings at Oxford. This was a respectable publication, and approached nearly to the idea of the work under consideration; but the subjects being drawn in perspective, were not well adapted to imitation; and several of them were of a description merely curious.

‡ All the unsold copies of the first volume of the Specimens, together with the Glossary, and some prints, &c. of the second volume, were destroyed by a fire, which consumed the house of the late Mr. J. Taylor, in High Holborn, on the night of 23d November 1822. A second edition, with some additions and corrections, was immediately published; and another impression of the whole work has since been made. The Glossary was published, with an express reservation of the right of the author to enlarge and publish it separately, if he chose to do so. Many articles in the original manuscript of the Glossary were abridged, in order to suit the prescribed limits of the volume to which it was annexed. In a more complete edition, these will be given at length, with much additional information on this very curious subject.

tinent; and only wanted a more ample and critical description of the several subjects, deduced from actual examination, to render it a most valuable addition to the architectural library.* The decided success of his first work determined Mr. PUGIN to proceed with his architectural labours, in the production of another volume, under the congenial title of, "Examples of Gothic Architecture;" of which the first part appeared in January 1828. The plan of the "Examples" was similar to that of the "Specimens;" but the subjects were generally of a more elaborate character than those selected for the former work, and the distribution was made according to the places from which the examples were severally taken, rather than the elementary classes into which they might be divided. An introductory essay, and descriptive accounts, were, of course, considered necessary accompaniments to the engraved Plates. In 1830, Mr. PUGIN published "A Series of Views, illustrative of the Examples of Gothic Architecture," consisting of twenty-three Plates, drawn on stone, by his pupil Mr. JOSEPH NASH, from original sketches, taken under his own direction, and illustrated with descriptive accounts, by Mr. W. H. LEEDS. The object of this publication was to meet the wishes of some of the subscribers to the "Examples," who were desirous of having perspective views of the several edifices, which were only represented in that work by geometrical elevations and sections, or partially, and in detail. The introduction of such views into the "Examples" would have materially altered the character of that work, which was purely scientific, and never aimed at the exhibition of pictorial effect. With indefatigable industry, Mr. PUGIN was, at the same time, publishing another

* "The Historical and Descriptive Accounts," attached to this work, were edited by John Britton, Esq. F.S.A., who was a joint proprietor in it, as well as in the "Specimens of Gothic Architecture." Mr. Pugin was also joined with Mr. Britton, in the "Illustrations of the Public Buildings of London," the publication of which began in the spring of the year 1823, and was completed at the beginning of 1828. Most of the subjects in that work were drawn by Mr. Pugin's pupils, under his own direction.

series of lithographic Plates, of "Gothic Ornaments;" of which the first part appeared in 1828, and the fifth in 1831, containing, altogether, 100 Plates. The "Ornaments," displayed in this work, comprised a vast number of detached pieces of carving, of various dates and descriptions, selected from ancient ecclesiastical and domestic edifices; many of them most curiously designed, and well adapted to the use of modern artists. The arrangement of subjects would have been more judicious, had they been distributed with a stricter adherence to regular classification, for want of which it is often difficult to make a direct reference to any particular ornament. A set of thirty-one lithographic Plates of "Ornamental Timber Gables" was also published by Mr. PUGIN, in 1831, illustrated with short descriptions of the several subjects.* These gables exhibit some very interesting specimens of the domestic architecture of the fifteenth and sixteenth centuries; a period when wealthy citizens and burgesses commonly displayed their prosperity, in erecting houses elaborately constructed of oak timber, enriched with carved work, and filled up in the interstices of the carpentry with white plaster. The greater part of these specimens was taken from Coventry, a city well known to the English antiquary, for the many curious fabrics of timber-frame which it contains. A few subjects were found at Abbeville, in France, which exhibit a mixture of Italian ornaments, engrafted on Gothic outlines. These Plates, which were excellently drawn by Mr. B. FERREY, under the direction of Mr. PUGIN, will preserve the forms of many pieces of old domestic architecture, of a rich and picturesque character, long after the originals have yielded to the effects of time, or the ruthless progress of repairs.

Of the "Second Series of Examples of Gothic Architecture," Mr. PUGIN only lived to see two parts published; but it was his last wish that the work should be completed by his son. Various circumstances

* Nine of these Plates of "Gables" had been published amongst the "Ornaments;" and the whole work, taking the Ornaments and Gables together, consists of 121 Plates, according to an advertisement, inserted in No. V.

have occurred to retard the accomplishment of this design, of which it is unnecessary to publish a lengthened detail ; but it may be confidently affirmed, that neither pains nor expense have been spared to make the "Second Series of Examples of Gothic Architecture" fully equal to the former one, and worthy to conclude the professional works of the late AUGUSTUS PUGIN.*

The subjects displayed in the present volume have been chiefly selected from castellated and domestic edifices, of the later periods of the Gothic style ; and this selection has been made expressly with a view to practical utility. It would have been a more easy task to fill the work with examples of greater splendour, taken from the cathedrals, and other grand churches ; but subjects of that description are very rarely wanted for imitation. On the other hand, the remains of the castles and mansions of the Middle Ages afford a vast variety of rich and curious details, of the greatest value to an architect ; but which, from their being situated in retired and remote places, or concealed in obscure recesses, can seldom be examined with proper attention.

Many beautiful examples, of this description, will be found in the present work, in door-cases, windows, fire-places, chimneys, &c. Of these details, perhaps, none deserve so much consideration and study as windows. Here it is that the architect finds his chief difficulty. The other features of Gothic architecture may be generally adapted to present convenience ; but, to make the windows of a modern house correspond to the style of the fourteenth or fifteenth century, without rendering the apartments uncomfortable, is too often attended by difficulties almost insurmountable. Abundant proofs of the truth of this observation may be found in both ancient and modern buildings. Of the former, scarcely any old castle, abbey, or country-house remains, of which the original windows

* Mr. PUGIN died at his house, in Great Russell Street, on the 19th of December, 1832 ; aged about 63 years. He appointed Mr. JAMES MORGAN, civil engineer, a very old friend, and Mr. THOMAS LARKINS WALKER, his pupil, executors to his will, and trustees for the completion of his unfinished publications.

have not been mutilated and disfigured, under the pretence of improvement. And of modern Gothic houses, how very few are even tolerably correct in the style of their windows ! Too often is the visitor of these mansions disgusted with the sight of window-frames of the most wretched style, even where the other parts of the edifice betray no very incongruous forms. And yet, on the perfection of the windows, perhaps more than of almost any component part, does the beauty of Gothic architecture depend. But it would be unjust to the modern architect to attribute all the failures, in this respect, to his want of taste, or skill ; for he has difficulties to overcome which did not at all affect his predecessors. In ancient castles, the external windows were generally very small, and narrow ; many of them consisting of a single light, as we see in the examples of Herstmonceaux Castle, Guy's Tower, in Warwick Castle, and the Towers of Raglan Castle. The narrowness of the windows gave a characteristic appearance of strength and solidity to these fabrics, but the apartments were but very indifferently lighted ; and where security was thought consistent with larger apertures, every light was strongly guarded with iron grates, and divided by mullions of massy stone.* The abbeyes, colleges, and mansions, were all likewise constructed with especial regard to strength, and the prevention of hostile assaults. For this purpose, the windows were usually placed at a considerable height from the floor ; and little or no attention was paid to any prospects of the surrounding country from the windows : those of the principal apartments generally opening towards inclosed courts. The tranquillity resulting from a more settled state of the laws under

* Some of the finest specimens of such massy windows may be seen in the ruins of Wressil Castle, near Howden, in Yorkshire, built by Sir Thomas Percy, who was created Earl of Worcester, by Richard II., and being taken prisoner in a battle, at Shrewsbury, in 1403, was beheaded soon afterwards. Only the walls of the south side of this noble pile, with two great towers, are now standing. Three sides of the quadrangular court were pulled down, in 1650, by order of the Long Parliament ; and the other apartments, in which was some most curious carved work of oak, were destroyed by fire, in 1796. See the Northumberland Household Book ; Grose's Antiquities, vol. vi., &c. The thickness of each mullion, in these windows, is very nearly equal to one of the lights ; and yet the outlines are elegant, notwithstanding this display of strength.

Elizabeth and James I. was not followed by a hasty removal of these precautions. Country mansions were still protected by moats and drawbridges, the yards and gardens were surrounded by stout walls ; and the windows, although very large, and numerous even to excess,* were still constructed after the old fashion, with mullions, and iron bars. The glazing of these ancient windows was composed of very small panes, whether the glass were coloured or plain ; and the small pieces being put together, with seams of lead, the glazing was easily fitted into the various lights into which the window was divided, let their sizes or forms be what they would. If it was required for a window to open, and that was by no means so frequent in former ages as in the present, an iron casement, suspended on hooks, and occupying one light, was thought quite sufficient. This style of windows continued in use, with a few exceptions, down to the reign of King Charles II., when windows, divided by mullions of stone, into narrow lights, were superseded by oblong frames of oak, adapted to the Italian and French styles of architecture, which then were in fashion. A few years later, the improved state of the manufacture of glass brought larger panes into common use ; and the introduction of sliding sashes of wood, suspended by lines and weights, completed the revolution in the forms of domestic windows. After this period, the windows of many old castles and houses were cut into large square openings, for the reception of wooden sashes ; and these alterations were regarded as the triumphs of an improved taste.†

* The state apartments of Hardwick Hall, in Derbyshire, a noble specimen of the Elizabethan mansions, now belonging to the Duke of Devonshire, are profusely lighted by windows of this sort, which are suffered to retain their original glazing. Indeed, the whole building has been preserved by its noble owners, without any considerable injury or alteration.

† One side of Herstmonceux Castle was disfigured by the insertion of sash windows, at the latter end of the seventeenth century. The author of a *Tour through Great Britain*, third edition, 1742, in his description of Burleigh House, near Stamford, praises the *exquisite taste*, and *genius for architecture* of John, Earl of Exeter, who died in 1700 ; and particularly mentions, that he had "turned the old Gothic windows into those spacious sashes which are now seen there," vol. iii. p. 37. These, and other injuries, done to this stately edifice, have been repaired, in a style more suitable to the original design.

The earliest efforts, at a revival of the Gothic style, seldom extended to an imitation of the ancient windows. *Gothic sashes* were, indeed, manufactured in hideous varieties of form ; but generally terminating at the top, in a sharp-pointed arch, the most improper of all forms for domestic apartments. In many instances, no attempt at all was made to adapt the windows to the architecture ; but rows of plain oblong sashes were formed, amidst the incongruous accompaniments of buttresses, battlements, and pinnacles, as though the architect despaired of reconciling these untractable features to the general style of his design. In such cases, all harmony of effect is, of course, destroyed. It would be invidious to point at particular examples of such anomalies of style ; and, unfortunately, they are too numerous to require it.

More recent works have been attended with better success ; and some mansions of the modern Gothic school exhibit great ability in the execution of the windows, particularly in those instances where casements of brass, or copper, are fitted into stone mullions. The more general practice, however, has been, either to set the glazing in frames of wood, painted of the colour of stone, or to place sashes, or casements of wood, on the inside of the stone mullions. Neither of these methods is altogether satisfactory ; a frame, entirely constructed of wood, being, in general, too slender to appear like stone ; and an air of clumsiness is always perceptible in the other mode of construction, which contrasts, very unfavourably, with the simple style of the ancient glazing. Cast-iron has also been applied to the formation of Gothic windows, but not very successfully, at least where the mullions and tracery have been executed altogether in that material. For it is not enough to copy the lines of the tracery ; they must also be embodied in a proportionate substance of material, before the proper effect can be produced, otherwise we shall see mere skeletons ; and such is commonly the appearance of these works of cast-iron. The application of inside shutters to Gothic windows is frequently attended with not less difficulty than the management of the glazing. This

is the case, particularly in oriels, or bay-windows; which very seldom had any shutters in the old examples; sufficient security being given against the attempts of thieves to break into a house by the iron bars inserted in every light. The great number of chimneys required in modern houses creates another obstacle to the perfection of domestic architecture. In ancient mansions, only a few of the principal apartments were furnished with separate fire-places; and the oldest examples shew the chimney-shafts standing singly, like slender turrets. Afterwards, they were placed two or three in a row; and, in a few instances, were ranged together, in a double row;* but still, the number of chimneys was comparatively small. Some architects, of modern castles and mansions, have endeavoured to lessen the apparent number of the chimneys, by carrying up several flues together, in form of a turret; but the great quantity of smoke thus collected into one focus, is apt to blacken and disfigure the turrets, producing a most unpleasant effect. This effect of smoke should always be considered in attempts to conceal the tunnel of a chimney, which often betrays itself in the structure, although its appearance was very neatly concealed in the drawings from which the house was built.

A porch, with openings on both sides, of sufficient breadth to receive a carriage, is a new feature in Gothic architecture, which has been applied to the chief entrance of several large country-houses, with very good effect. The convenience of such an appendage is sufficiently obvious to make it deserving of attention; and although no example of such a porch can be found in any ancient castle or mansion, there are porches attached to some of our great churches very nearly of the same description;†

* An extraordinary group of chimneys, consisting of ten tunnels, all finely wrought in brick-work, remains at East Barsham Hall, Norfolk. See the first series of "Examples," p. 56, 57, plate 65.

† The grand porch, called the Galilee, attached to the great transept of Lincoln Minster, has openings on each side, as well as in front. The north porch of Hereford Cathedral is another example. There is another such porch, of smaller dimensions, attached to the north side of Grantham Church, in Lincolnshire. An entrance, of this description, requires to be built with a considerable degree of size and solidity, otherwise the appearance is sure to be bad.

and the towers raised over many ancient entrances may be copied, with some modifications, for the same purpose, without any considerable violation of style.

The extensive application of the Gothic style to the construction of country seats, which has taken place within the last few years, has produced a great improvement in the general appearance of many districts. A far greater latitude of design is allowable in buildings of this description than in Grecian or Roman architecture; and towers, turrets, pinnacles, embattled parapets, and carved gables, when properly employed, and executed in due proportion, are capable of producing the most pleasing effects in rural scenery. Examples suitable to the glebe-house, the farm, or cottage, may all be found in the Gothic style; and some villages have been made highly interesting, by a judicious introduction of houses of picturesque appearance. In all works of this style, it is necessary to consider the proper character of an edifice, and to beware of attempting the imitation of a structure of unattainable dimensions, or of a character inconsistent with the situation and purpose of the intended building. For want of such precautions, we are often disgusted with the extravagant pretensions of pigmy castles, overgrown cottages, or abbeys with scarcely any resemblance to the solemnity and repose of the ancient religious house.

A revival of the taste for old-fashioned gardens, sheltered by walls and embellished by fountains, and terraces, with flights of steps and balustrades, has lately taken place, with very happy effects. It is now generally acknowledged, that the indiscriminate destruction of architectural gardens, which took place about a century ago, was injudicious, and carried far beyond the limits of good taste. These appendages to a mansion had certainly become extravagant; and nothing could be more unnatural, than formal squares, and geometrical lines of trees trimmed into uniformity, especially when a large tract of land was thus arranged. But, to a moderate extent, and as an immediate accompaniment to a house, the old style was at once

convenient, and consistent with sound principles of taste. Very few remnants of the old architectural gardens were spared in the *improvements* of the last century ; but complete representations of a great number may be found in the views of Hollar, Burghers, Kyp, Samuel, and Nathaniel Buck, and other engravers of that time ; from which it is evident, how much a due proportion of such accompaniments may contribute to the beauty, as well as the comfort, of a country residence. It is true, that most of these architectural gardens were of a date subsequent to the extinction of the Gothic style ; but we know, that the more ancient castles and mansions were embellished with such inclosed gardens, several of which are described by Leland, and other old writers ; and gateways, fountains, balustrades, and other architectural features, may be constructed in a style corresponding to the mansion. Hitherto, Gothic architecture has made very little progress in towns and cities. Even in the construction of modern churches, a perverted application of the Grecian style has been preferred ; although it is manifest, that the classic temple cannot be made sufficient for the purposes of a Christian church, without the most incongruous additions. The two universities exhibit some of the most considerable modern works of the Gothic style ; especially Cambridge, where several of the new collegiate buildings are on a grand scale.

The provisions of the building acts, which aimed principally at the prevention of fires, impose great restrictions on the street architecture of the metropolis ; for picturesque projections, and ornaments of carved timber, such as formerly embellished the citizens' houses, are no longer allowable. Still, a great deal of the present baldness and monotony of our streets might be relieved, without any interference with public convenience and good order ; and it may be reasonably expected, that some improvements of taste, in this respect, will become general before long. A single street or square, constructed in the style of the

fifteenth or sixteenth century, would not fail of admiration, if its buildings were arranged in a judicious and convenient manner.

The selection of subjects, for this volume, as well as the former one, has been made with a preference for such as are of a pure style, and free from any admixture of Italian or Roman ornaments; although several of them display the very latest varieties of the pointed or Gothic style. The last epoch of that style may be dated in the early part of the sixteenth century, immediately before the partial introduction of Italian architecture, which was made by JOHN of Padua, and other foreign artists, under the patronage of King Henry VIII. The mixed style which then came into fashion continued, with few exceptions, to prevail until the middle of the following century. Its mouldings, and other ornaments, soon deviated very widely from the style of the fifteenth century, becoming more extensively mingled with Italian details; but without any attention to the severe and simple proportions of the classic style. The pointed arch was not entirely disused, but the semicircle was more generally adopted. The windows were deprived of the rich mouldings and tracery which had heretofore given them unrivalled beauty; but they were not reduced to the moderate breadth prescribed by the rules of Roman architecture. On the contrary, the halls, galleries, and other chief rooms of great houses, were lighted by vast windows of square, or oblong forms, divided into many compartments, by perpendicular and transverse mullions of stone. In this respect, the domestic architecture of England differed from that of France, Germany, and other countries, where the windows were usually of moderate breadth, being divided only by a single upright shaft in the centre, crossed by a transom. This fashion of windows appears to have extensively prevailed, upon the Continent, during the fifteenth and sixteenth centuries. In the earlier examples, we frequently find windows of this form embellished with pinnacles and canopies, richly carved, on the outside, as in the Palais de

Justice, at Rouen, and other edifices, of the same date.* Many houses, erected under the reigns of Elizabeth and James I., of magnificent dimensions, and of most imposing appearance, still remain entire, and are worthy of our admiration, for the grandeur of their plans, or the beauty of their general composition. Nevertheless, it may be fairly questioned, whether the adoption of the mixed style, which prevails in these mansions, be not a symptom of depraved taste. The preservation of such edifices as Audley End,† Longleat,‡ Hatfield,|| Burleigh,§ Hardwick,¶ Bolsover,** Wollaton,†† and many others, that might be mentioned, is highly desirable, both as specimens of the style of art, of certain periods, as well as on account of

* See the "Architectural Antiquities of Normandy." The illuminated copies of Froissart's Chronicles, done in the fifteenth century, shew, that this style of windows was formerly very common in French buildings of every description. Many examples still remain, in that country; as in the Castle of Josselin, built by Queen Anne of Bretagne, in the beginning of the sixteenth century, &c. Italian architecture was introduced into France in the reign of Francis I., the contemporary of Henry VIII.

† In Essex, built by Thomas, Earl of Suffolk, and now the seat of Lord Braybrooke. See vol. ii. of Britton's Architectural Antiquities, in which this mansion is represented in its original, as well as its present state. It was begun in 1603, and finished in 1616, by Bernard Jansen, a Fleming.

‡ In Wiltshire, the seat of the Marquess of Bath, completed in 1579. See the volume referred to above. The architect's name was John Thorpe.

|| In Hertfordshire, belonging to the Marquess of Salisbury, and built by his ancestor Robert Cecil, Earl of Salisbury, Lord High Treasurer, under king James I., about the year 1609. The western wing was lately ruined by fire. The walls of this house are of brick.

§ In Northamptonshire, erected by the celebrated minister William Cecil, Lord Burleigh, Lord High Treasurer, in the reign of Queen Elizabeth, about the year 1585. It is now the seat of his descendant, the Marquess of Exeter, and is one of the most magnificent houses in the kingdom.

¶ Built by Elizabeth, Countess of Shrewsbury, in the reign of Elizabeth. See the description of Derbyshire, in Lysons' Magna Britannia, vol. v.

** Situated in Derbyshire, and belonging to the Duke of Portland. The architect was Huntingdon Smithson. The state apartments have long been reduced to naked walls; but one lofty square pile remains in a habitable state, with some noble stables and offices. See Lysons; and the account of Bolsover Castle, published by the Rev. Dr. Pegge.

†† Wollaton Hall, near Nottingham, perhaps the most beautiful specimen of the Elizabethan mansion, was begun by Sir Francis Willoughby, in 1580, and appears to have been finished in 1588, according to the dates inscribed over the chief entrance. Mr. Robert Smithson, the architect, lies buried in Wollaton Church; where his monument remains on the south side of the chancel. He died in 1614; and was father to the architect of Bolsover. See Britton's Architectural Antiquities, vol. ii.

interesting circumstances, associated with their history ; although they may not be thought worthy, in all respects, to serve as models for imitation, without a severe correction of the style of their ornaments.

The classic orders, even when taken with all the laxity of Roman practice, appear totally irreconcilable with the Gothic style ; and the discordancy resulting from their being brought together, is painfully apparent, in all the edifices of this incongruous style ; although their antiquity may cause many defects to be overlooked, which would be severely censured in a work of recent execution. These objections to the Elizabethan style of domestic architecture, are meant to apply solely to the details. The proportions and distribution of parts, in many fabrics of that description, are undoubtedly excellent ; and some of them possess the merits, not very easily combined, of being both grand and convenient.* But these excellences, and whatever else is valuable about such an edifice, may be adopted, without copying the barbarous caricatures of the Five Orders, with which its walls are overlaid. The outlines of the Elizabethan mansions are decidedly *Gothic* ; and such, it is contended, ought their details also to be made, whenever any of them is taken as a subject for imitation. An abundance of beautiful and appropriate ornaments, for every purpose, may be found in the mansions of the preceding age, infinitely preferable to disjointed members of Roman architecture, of which the characteristic beauties are utterly destroyed by misapplication.

These observations may be useful to the young architect,

* These houses were generally of more lofty, regular, and compact forms, than those of earlier times. A great improvement was introduced in the construction of staircases, which hitherto had been confined to the narrow circle of a turret, or consisted of straight flights of steps, placed between two walls. In the reign of Elizabeth and James I., some grand open staircases were constructed of oak, guarded at the sides with balustrades, carved in rich scrolls and foliage. The newels were tall and large ; and frequently bore the crests of the owner's family, and his alliances, sculptured in oak. The staircase, in Hatfield House, is of this description. That of Crewe Hall, in Cheshire, engraved in the second volume of Britton's Architectural Antiquities, is another fair example, and several more might be mentioned.

who will find, in the buildings of the middle ages, an infinite variety of style, which cannot be thoroughly understood, and duly appreciated, without a long and diligent course of study. The architecture of each successive period, particularly those of the thirteenth, fourteenth, and fifteenth centuries, whilst the pointed, or Gothic, style was prevalent, will be found possessed of its peculiar mouldings, and minor details, which require attention, no less than the more prominent features, if a perfect work is to be produced. A servile adhesion to ancient models, exclusive of all invention, cannot reasonably be required. Modern edifices must be adapted to modern habits of life, and the wants and wishes of the present generation. At the same time, it must be remembered, that ignorance, or neglect of the rules and precedents of architecture, whether the Grecian, Roman, or Gothic style be adopted, will inevitably produce extravagance and bad taste. The architectural student of the present day enjoys great advantages over his predecessors, in having exact delineations of the finest details, the anatomy, as it were, of Gothic architecture, displayed before him; and, for the production of a large share of these aids, he is indebted to the industry and talents of the late AUGUSTUS PUGIN.

EDWARD JAS. WILLSON.

Examples
of
Gothic Architecture.

LIST OF SUBJECTS AND PLATES CONTAINED IN THE SECOND VOLUME.

Title-Page—Composition.

NORFOLK—CHAPEL AT HOUGHTON IN THE DALE.

1. Elevation of the West Front.
2. Ditto, Details of Window and Pinnacles.
3. Ditto, Details of Canopies.
4. Ditto, Details of Niches.
5. Ditto, Details of Parapets, &c.

OXFORD—MERTON COLLEGE CHAPEL.

1. Wooden Ceiling under the Tower.
2. Ditto, Parts at large.

SUSSEX—HERST-MONCEAUX CASTLE.

1. Elevation, Plan, &c.
2. Plans of the Entrance Towers.
3. South Front of ditto.
4. Section of ditto, with Details.
5. Details of a Loop-hole and Window.
6. Details of Battlements, &c.

WARWICKSHIRE—WARWICK CASTLE.

1. Guy's Tower, Elevation and Plans.

———— KENILWORTH CASTLE.

1. Octagonal Lobby, Plans and Details.
2. Ditto, Elevation and Details.
3. Great Hall, Section, Plan, &c.
4. Ditto, Interior Elevation and Section of a Window.
5. Ditto, Tracery and Parts at large of ditto.
6. Ditto, Elevation, Section, and Plan of a Fire-place.
7. Ditto, Bay Window, Interior Elevation and Plan.

MONMOUTHSHIRE—RAGLAND CASTLE.

1. Ground Plan and Elevation of the Front Towers.
2. Great Hall, Elevations, &c.
3. Window of State Bed-chamber.
4. Ditto, Details of Parts.
5. Window of State Apartment.
6. Ditto, Details of Parts.
7. Window over the Entrance within the Court.

GLOUCESTERSHIRE—THORNBURY CASTLE.

1. South Front, Elevation and Plan.
2. Bay Windows of ditto.
3. Ditto, Details of Parts.
4. Ditto, ditto.
5. Oriel Window and Door of the Gallery.
6. Fire-place, with Section and Details.
7. Machecoulis of the Octagonal Tower.
8. Offices on the North side, with Ground Plans.
9. Elevation of the Front Gates.
10. Ditto, Details of Parts.
11. Oriel Window of the North Front.
12. Ditto, Details of Parts.
13. Fire-place, with Details.

14. Door in the State Apartments.
15. Brick Chimneys, Elevation and Plans.

SOMERSETSHIRE—The DEANERY HOUSE at Wells.

1. Elevation of the North Front.
2. Bay Window, Elevation and Section.
3. Ditto, Groined Roof, with Details.
4. Ditto, Details of Parts.
5. Elevation of the South Front, Turret, and Details.
6. Oriel Window in the North Front.
7. Ditto, Plans and Details.
8. Window of the Withdrawing-room, with Details.

——— HALL of the EPISCOPAL PALACE, at Wells.

1. Elevation of the North side, ditto of the West end, and Plan.
2. External and Internal Elevations, and Section of one Bay.
3. Elevation, Section, and Details of a Turret.
4. Plans and Details of the same.
5. Window of the Gallery, with Details.
6. Chimney-piece in the Entrance.

——— WATER CONDUIT in the Gardens of the Palace at Wells.

1. Elevation and Section.
2. Plans and Details.

——— The ABBOT'S KITCHEN at Glastonbury.

1. Plans, &c.
2. Elevation on the West side.
3. Sections.
4. Details of Mouldings, &c.

——— The GEORGE INN at Glastonbury.

1. Front Elevation.
2. Ditto, Details of Parts.
3. Bracket for the Sign, with Details.

SOMERSETSHIRE—The TRIBUNAL HOUSE at Glastonbury.

1. Elevation of the Front, with Plans and Details.

——— The ABBOT'S BARN at Glastonbury.

1. Elevation of the South side, and Ornamental Quatrefoils.
2. Plan and Details.
3. Section and Elevation of West end.
4. Details of a Gable, &c.
5. Window and Loop-hole, &c.

Examples

of

Gothic Architecture.

CHAPEL AT HOUGHTON-LE-DALE, COUNTY NORFOLK.

Erected about the Year 1350.

THE history of this curious little fabric seems to be quite lost, no record of its foundation, nor any thing relating to its endowment or ecclesiastical institution, having been discovered. The names of the founder and of the patron saint are equally unknown. It stands in the parish of Houghton in the Hole, or Houghton-le-Dale, and is generally supposed to have been intended as a station for pilgrims journeying to the celebrated priory of Our Lady at Walsingham, which stood about a mile beyond this chapel towards the sea-coast.* The time of its erection may be safely referred to the middle of the fourteenth century, from the ornaments of the west front, which displays a rich example of the architecture of that period upon a small scale.† The inside of the building is

* The parish church of Houghton was appropriated to the Benedictine priory of Horsham St. Faith, in this county, from which circumstance it appears unlikely that the chapel should belong to Walsingham priory.

† A correspondence of style may be traced in some of these ornamental details with those on the western gate-house of St. Edmund's Bury Abbey, in Suffolk, which was rebuilt after the year 1327, when a riotous party of the townsmen plundered the abbey, and destroyed some of the buildings. See Britton's "Architectural Antiquities," vol. iii. p. 81.

altogether rude, and void of ornament. In the south wall appear traces of a couple of arched windows, each two lights in breadth; but both have been blocked up, as is the case with the west window. The building has been desecrated for many years; and was inhabited as a cottage some time back, and afterwards used as a barn.

PLATE I. ELEVATION OF THE WEST FRONT.

An elevation of the entire front is here shewn, together with horizontal and vertical sections of that part, and a ground-plan of the Chapel. The composition is regular, and the ornamental details are bold and elegant. Fortunately they have been so far preserved as to shew what the design was when perfect, as it is here represented. There are three niches in the west front, and two at the north and south ends of the gable, besides two very small ones on each side the door, all of which are now vacant, but were certainly intended to contain statues, which probably have been demolished by some fanatical zealots.

PLATE II. DETAILS OF THE WEST WINDOW AND PINNACLE.

The west window exhibits a beautiful example of curvilinear tracery,* the ramifications of its mullions being adjusted very gracefully. These are shewn at large in No. 1, where the centres of the leading curves are indicated by stars. No. 2 gives a section of the mouldings on the jambs. No. 3. The pinnacle which terminated the point of the gable, has been broken off; but the deficient part is here drawn in faint outlines. There is no appearance of a bell having ever been placed here, though most chapels, however small, which were not joined to some larger church, were furnished with one.

PLATE III. DETAILS OF CANOPIES.

The lower ends of the western gable are terminated by two niches, facing towards the north and south, each of which has a beautiful canopy, ornamented

* This term was suggested by a writer in the "British Critic," (No. IV. p. 376, published in July 1826.) The grandest examples of this style are seen in the western windows of York and Durham cathedrals, and the eastern window of that of Carlisle. A style of tracery, composed of nearly similar forms, which is common in the continental churches of the fifteenth century, has been lately denominated by some French antiquaries *Flamboyant*, from an imaginary resemblance in its lines to flames of fire. See "Archæologia," vol. xxv.; and "Mémoires de la Société des Antiquaires de la Normandie," année 1824, p. 649.

with rich crockets. No. 1 shews the face of one of these canopies, with a horizontal section of the niche.

No. 2 shews a portion of the great gable, with a profile of the canopy over one niche.

In the lower corner of the Plate is a plan of the canopies, which forms a square, set diagonally, and terminates, above the battlements, in a flat line; but perhaps these canopies were originally surmounted by two pinnacles, or sculptured figures.

PLATE IV. DETAILS OF NICHES.

No. 1. One of the two larger niches in the west front is here shewn, with sections, &c. at large.

No. 2 shews one of the small niches placed on each side of the chapel door, with its plan and section.

The heads of a king and a bishop, in the upper part of the Plate, belong to the niche on the right hand of the principal window, corresponding to that shewn in this Plate, No. 1.

PLATE V. DETAILS OF PARAPET, &c.

No. 1 represents the ornamental tracery of the parapet at the north-west quoin, with the mouldings connected with it. The south-west quoin is finished in a corresponding style.

Nos. 2 and 3 are sections of the water-tables, or copings on the angular buttresses.

No. 4 is a section of the coping mouldings of the gable.

No. 5 gives a section of the sill of the west window, with the string-course beneath it.

No. 6 shews the mouldings of the door-case.

No. 7. This section gives the profile of the embattled mouldings and tracery over the north and south niches, shewn at large in Plate III., to which it must be referred.

MERTON COLLEGE CHAPEL, OXFORD

THE curious piece of timber-frame, which forms the subject of the two following Plates, is situated within the tower of Merton College Church, immediately under the bell chamber. It was evidently a part of the original architecture of the tower, which appears to have been erected in the fifteenth century. This ornamental and appropriate ceiling was shut out from public view by one of those *improvements* which have disfigured most of our ancient churches, when a floor, with a flat ceiling, was placed below the spandril, for the accommodation of the ringers, whose labours had been made the subject of scientific study.*

PLATE I. No. 1 gives a vertical section of the whole frame, shewing the arched spandrils, and the inclined sides of the circular lantern in the centre. This lantern was designed to be occasionally uncovered, so as to admit the passage of a bell whenever it was necessary for any of the peal to be removed. Circular openings for the same purpose may be observed in vaults of stone under the towers of some churches.†

No. 2 shews the plan drawn to a reduced scale.

PLATE II. No. 1 displays one quarter of the roof, upon a large scale, as viewed from the floor below it.

No. 2 gives a horizontal representation of the interior of the lantern.

The principal mouldings are shewn in the other figures on this Plate, their respective places being pointed out by letters of reference to the plans and sections.

* This barbarous alteration was probably made when the five old bells were recast into a peal of eight. See page 2 of the First Volume of "Examples."

† The vaulted ceiling in the tower of Louth church, in Lincolnshire, which is beautifully ribbed and groined with stone, has a circular aperture in the centre. A *ringer's chamber*, with a flat ceiling, which had been built under the arched roof in modern times, was lately removed, and the interior of this beautiful structure restored to view.

HERST-MONCEAUX CASTLE, SUSSEX.

"Such as Monceaux, now weedy ruin, boasts,
 Reproach and glory of the Regnian coasts;
 Ravage, not Time, has stript thy stately halls,
 Unroofed thy graceful towers, and bared thy walls!"*

THE destruction of such a magnificent pile of building is, indeed, a national loss. Had an accidental fire, or a siege in the civil wars, reduced it to the mere shell we have now before us, our regret would have been softened by reflections on the inevitable fate, that, sooner or later, attends all human grandeur. But what can be said of the sordid possessor of such a treasure who could deliberately pull it to pieces? It is true he had a legal right to do as he pleased: and so had that other reverend person who chopped down Shakspeare's mulberry-tree at Stratford-upon-Avon. The right of property was unquestionable in both cases; but it would have been happy for the memory of these gentlemen had they considered that the possession of anything which the public admire and value, is, in some sort, equivalent to a public trust, and its destruction is sure to be followed by the censure of posterity.

Herst-Monceaux Castle was built by Sir Roger Fienes, Knight, by virtue of a royal license, dated in the nineteenth year of Henry VI. A.D. 1440, empowering him to kernellate and fortify his manor-house at Herst-Monceaux, and to enclose six hundred acres of land for the enlargement of the park.+ The family of Fienes was descended from a very illustrious stock. John Lord de Fienes,† in the Bolonois, was related by blood to William duke of Normandy, whom he

* "Metrical Remarks on Modern Castles and Cottages." London, 1813. Pp. 44.

† See Dugdale's "Baronage," tom. ii. p. 244, where reference is made to Cart. ab An. 1. usque and 20. H. 6. m. 21. Grose refers this grant to the first year of Henry VI. (vol. v. p. 154, 8vo edition); and Gough has copied the error in his additions to Camden's "Britannia," vol. i. p. 297, 2d edition, 1806. See also Bp. Lyttleton's essay on Brick-Buildings, printed in "Archæologia," vol. i.

This date is erroneously referred to the year 1448, in vol. i. of Woolnoth's "Ancient Castles," published in 1825. The patent rolls of 1 Hen. V. (A.D. 1413), have an entry, "De elargacione parci de Horstemonceaux in Com. Sussex."

‡ We find the name spelt with many variations, as Fiennes, Fienes, De Fenis, or Fenys, Fynes, &c.

accompanied in the invasion of England A.D. 1066. After the conquest he was appointed constable of Dover Castle, which, at that time, was considered one of the most important fortresses in the kingdom. The manor of Herst-Monceaux was acquired by Sir John Fienes, in the reign of Edward II., through his marriage with Maud, the daughter and heiress of Sir John de Monceaux, whose only son had died without issue. Sir Roger Fienes, and his younger brother, Sir James, both distinguished themselves by their bravery in the French wars under Henry V. and VI. Sir Roger succeeded his father in the sixth year of Henry IV.; and had livery of his lands granted to him, although he was not then of full age. In the first year of Henry VI. A.D. 1422, he, being then a knight, was made sheriff of Surrey and Sussex, as his father had been. Afterwards he was treasurer of the household to King Henry VI.; whilst his brother, Sir James, became lord high treasurer of England, and was summoned to parliament as Baron Say and Sele. Sir Richard Fienes, the son of Sir Roger, married Joan, the only daughter of Thomas, eldest son and heir of Thomas lord Dacre, and was created Baron Dacre an. 36 Hen. VI. 1457. Thomas, the third Lord Dacre, of this family, suffered death in the year 1541, on a charge of murder, and consequently forfeited his title; which, however, was restored in the reign of Queen Elizabeth to Gregory, his son, the last Lord Dacre of this family.* Margaret Fienes, sole heir to her brother Gregory, was married to Sampson Lennard, Esq., to whom King James I. granted a patent, enabling him to take his place and rank as the eldest son of a baron. Sir Henry Lennard, knight, inherited the title on the death of his mother, the Lady Dacre, in 1611. Thomas, the fourth Lord Dacre of the Lennard family, was created Earl of Sussex by King Charles II. This nobleman married Ann Palmer, alias Fitz-Roy, a natural daughter of that licentious prince, who appointed him one of the lords of the bed-chamber. By his extravagant habits the earl impaired his fortune so much that he was forced to sell many parts of his estate, and particularly this noble castle, which was purchased, in 1701, by George Naylor, Esq., who married Grace Pelham, a sister of the first

* The untimely fate of this young nobleman seems to have been, in a great measure, undeserved. He had gone out in the night, accompanied by some friends and servants, to take a deer in the park at Laughton, the seat of his neighbour, Sir Nicholas Pelham; a daring sort of frolic, which was common enough at that time, and indeed, at much later periods; when unluckily, some of his party encountering the keepers, one of Sir Nicholas Pelham's men was slain. The Lord Dacre was not present at the fray, but was nevertheless judged guilty, as an accessory to the murder, and suffered death at Tyburn as a common felon.

Duke of Newcastle of that family ; Mr. Naylor, having no children, bequeathed it, together with his name, to his nephew, Francis Hare Naylor, Esq., eldest son of his sister, the wife of Dr. Francis Hare, bishop of Chichester. He also dying without issue, left his estate to his brother, the Rev. Robert Hare, prebendary of Winchester, and by him the castle was completely gutted, and reduced to a ruin in the year 1777. About the beginning of the present century Herst-Monceaux was sold by Francis Hare Naylor, Esq., to Thomas Read Kemp, Esq., M.P. for Lewes.

The Honourable Horace Walpole, afterwards Earl of Orford, visited Herst-Monceaux Castle in 1752, in company with his friend, John Chute, Esq., and has left us the following lively sketch of its appearance at that time in one of his letters :—

“ It is seated at the end of a large vale, five miles in a direct line to the sea, with wings of blue hills covered with wood, one of which falls down to the house in a sweep of one hundred acres. The building, for the convenience of water to the moat, sees nothing at all ; indeed, it is entirely imagined on a plan of defence, with drawbridges actually in being, round towers, watch-towers mounted on them, and battlements pierced for the passage of arrows from long bows. It was built in the time of Henry VI., and is as perfect as the first day. It does not seem to have been ever quite finished, or, at least, that age was not arrived at the luxury of whitewash ; for almost all the walls, except in the principal chambers, are in their native *brickhood*. It is a square building, each side about two hundred feet in length ; a porch, and a cloister, very like Eton College ; and the whole is much in the same taste,—the kitchen extremely so, with three vast funnels to the chimneys going up on the inside. There are two or three little courts for offices, but no magnificence of apartments. It is scarcely furnished with a few necessary beds and chairs : one side has been sashed, and a drawing-room and dining-room and two or three rooms wainscoted, by the Earl of Sussex, who married a natural daughter of Charles II. Their arms, with delightful carvings by Gibbons, particularly two pheasants, hang over the chimneys. Over the great drawing-room chimney is the coat armour of the first Lennard lord Dacre, with all his alliances. Mr. Chute was transported, and called Cousin, with ten thousand quarterings. The chapel is small and mean ; the Virgin, and seven long lean saints, ill done, remain in the windows. There have been four more, but these seem to have been removed for light ; and we actually found St. Catherine, and another gentlewoman with a church in her hand, exiled into the buttery. There remain two

odd cavities, with very small wooden screens on each side the altar, which seem to have been confessionals. The outside is a mixture of stone and grey brick, that has a very venerable appearance. The drawbridges are romantic to a degree; and there is a dungeon that gives one a delightful idea of living in the days of soccage, and under such goodly tenures. They shewed us a dismal chamber, which they called Drummer's Hall, and suppose that Mr. Addison's comedy is descended from it. In the windows of the gallery over the cloisters, which leads all round to the apartments, is the device of the Fienneses,—a wolf holding a baton, with a scroll, *Le roy le veut*,*—an unlucky motto, as I shall tell you presently, to the last peer of that line. The estate is two thousand a-year, and so compact as to have but seventeen houses upon it. We walked up a brave old avenue to the church, with ships sailing on our left hand the whole way."†

The fifth volume of "Grose's Antiquities" contains a full account of Herst-Monceaux Castle, illustrated with four views taken before it was dismantled. An extract from the description will serve to complete our idea of the building.—"This castle encloses three courts, a large one and two small ones; the entrance is on the south front, through the great gatehouse, which leads into a spacious court cloistered round. On the north side is the hall, which is very large, and much resembling those of the colleges at Oxford and Cambridge that have not been modernised, the fire-place being in the middle of the room, and the butteries at the lower end. At the upper or eastern end of this hall lie three handsome rooms, one of them forty feet long; these lying one with another constitute the best apartment in the castle: beyond them is the chapel, some parlours for common use, with rooms for the upper servants, composing the east front. The grand stairs, which lie beyond the hall, occupy an area of forty feet square. The kitchen, which is beyond the staircase to the west, is large, and, as well as the hall and chapel, goes up in height to the upper story of the house. The offices belonging to it are very ample, and the oven in the bakehouse is fourteen feet diameter. The left side of the south front beyond the great gatehouse is occupied by a long waste room, like a gallery in old times, and seems as if intended for a stable in case the castle was besieged and it was found necessary to bring the horses or other cattle into a place of security. Underneath the eastern corner tower in the same front is an octagonal room,

* "The king wills it;" a motto sufficiently characteristic of the days of chivalry.

† See "Lord Orford's Works," in 4to, 1798, vol. v. p. 264.

which was formerly the prison ; in the midst is a stone post with a large chain, and in one of the corners of the room is a door into a privy. Above stairs is a suite of rooms similar to those of the best apartment over which it stands. The chambers on this floor are sufficient to lodge a garrison, and one is bewildered in the different galleries that lead to them, in every one of the windows of which is painted on glass the alant or wolf-dog, the ancient supporters of the family of Fynes ; many private winding staircases, curiously constructed in brick-work, without any timber, communicate with these galleries. The towers on each side of the gate-house on the south front are eighty-four feet high. The south and north fronts of the castle are $206\frac{1}{2}$ feet long, and the east and west fronts measure $214\frac{1}{2}$ feet.

“By an old survey of this estate taken in the reign of Queen Elizabeth, remaining in the evidence-room here, there is an account of the state of the castle at that time ; it is there said that the moat which encompasses it on the south, west, and north sides, and is now dry, was formerly full of water, but drained for health’s sake not long before that time, as was the pool on the east side, which washed the walls of the house. This castle is entirely built with brick ; and as it is one of the oldest edifices of that material in the kingdom (since its disuse after the Romans left the island), so is it one of the completest, there being not the least flaw or crack in any part of it.* The walls are of great thickness ; the windows and door-cases, water-tables, and copings, are of stone.

“The castle of Herst-Monceaux stands in a pleasant park, well diversified by hill and vale, finely wooded with old trees, and well watered by clear pools ; and from it there is a fine view over the adjacent rich level of Pevensey (in the midst of which, on a little rise, is the town and ancient ruined castle of Pevensey). The sea appears in front, southward of the hills towards Hastings to the east ; and the south downs rise mountain-like at some distance to the west. The castle is seated near the southern edge of the park, and rather in the lowest part of it ; the soil is, however, very dry.”†

PLATE I. The plan given in this Plate shews all that now remains of the

* The timber of the roof is said to have been found much decayed in 1777, when Mr. Samuel Wyatt, the architect, surveyed it. This is very likely to be true, for the castle seems to have been neglected for many years previous to its being dismantled.

† See “The Antiquities of England and Wales,” by Francis Grose, Esq., F.A.S., vol. v. p. 158.

castle comprising the outward walls and towers with the southern gatehouse; the internal walls having been totally demolished, and the ground dug over for a garden. From the descriptions already referred to, we find that the great quadrangle was subdivided into three courts, of which the largest occupied the south-east quarter, and was surrounded by cloisters. The third Plate in "Grose's Antiquities" gives a view within this court looking towards the south. We there see the inner face of the great entrance which opened into the south-west corner of the cloisters, opposite to the principal door of the hall, from which another passage led directly to the postern gate of the castle on the north side. The cloisters were formed by open arches, of low curvature, quite plain, and only divided by slender buttresses. Above the cloisters were ranges of chambers, lighted with windows resembling those in front of the gate-house. On the left hand of the principal entrance was a smaller court, enclosing a well; and here stood the kitchen, bake-house, buttery, and other offices communicating with the hall, which extended along the north side of the cloistered court. Mr. Grose has given an interior view of this apartment in his 2d Plate, from which the roof appears to have borne some resemblance to that of the hall of Croydon Palace.* It was supported by arched beams, resting on corbels, sculptured with the wolf-dog, the badge appertaining to the arms of Fienes. The sides were wainscoted below the windows, and across the west end was a screen, with a loft over it for the musicians. Behind the screen appear arched doors leading to the offices; and the usual ornaments of stags' horns are set up in various parts. The chapel stood on the north side of the castle, beyond the hall, from which it appears to have been separated by a narrow court, but every vestige of it has been destroyed. The principal rooms on the east side of the castle had been ornamented in a more modern style than the original architecture, and several of the ancient windows were enlarged and furnished with sashes. The great staircase, too, was undoubtedly erected after the marriage of the Lady Dacre into the family of Lennard.

The elevation of the south front has been given entire to shew the general proportions and arrangements of parts, in which an uncommon regularity is observable. The four corners of the great quadrangle are guarded by octagonal towers, equal in height to those of the gate-house, exclusive of the two watch-towers. The east, north, and west sides have each a similar tower in the

* See "Examples of Gothic Architecture," vol. i. 1830. The hall of Herst-Monceaux Castle was probably not less than eighty feet in length; but none of its foundations can be traced.

centre ; and the spaces between these principal towers are divided by smaller ones, of semi-octagonal form, which rise no higher than the main walls. The chimney-shafts were very numerous, and are seen rising like slender turrets above the battlements, in the views taken before the building was dismantled.*

The tower marked C on the plan seems to have opened into a large room adjoining to the upper end of the hall, serving as a bay-window to it. See the half-plan A, above which was a little chamber, shewn in the section and half-plan B. This room in the original plan was the *great chamber*—an apartment secondary to the hall, and having, like it, a bay-window, and a *dais* for the high table.†

PLATE II. PLANS OF THE SOUTHERN GATEWAY.

The vestibule on the ground-floor was very neatly vaulted, with groined arches, and had a fire-place on the right hand, a very unusual accommodation in such an apartment.‡

The two chambers on the first and second floors were lighted by handsome windows in front, and communicated with smaller rooms and closets in the turrets and side-walls, as is shewn in the plans. Above the principal battlements are two circular turrets, with doors opening upon the roof of the gate-house, and small windows overlooking the principal battlements. These turrets were highly ornamental in the general view of the castle, and served for sentinels watching in times of alarm.

PLATE III. SOUTH ELEVATION OF THE GREAT GATEWAY.

This is indeed a noble composition, and deserves the attentive study of an architect. The details are sufficiently ornamental to give an air of richness, without impairing the character of boldness and strength proper to a castle. A comparison may be fairly instituted between this gate-house and that of Oxborough Hall in Norfolk, which was erected only a few years after Herst-

* These are very distinctly shewn in a south-west prospect of the Castle, published by Samuel and Nathaniel Buck, in 1737, which gives a satisfactory idea of the building in its perfect state. A south-east view is engraved in Grose's work, shewing the chimneys, and a small square tower, with a vane upon it, which probably belonged to the chapel. See vol. v. Plate I. of *Herst-Monceaux Castle*.

† See "*Specimens of Gothic Architecture*," vol. ii. 4to. 1823. A plan of the whole palace at Hampton Court is engraved in Lysons's "*Environs of London*."

‡ An interior view of this vestibule is given by Grose, in which we see that the ribs of the roof, which has fallen in, crossed each other diagonally in the centre ; a particular which has been overlooked in our Plate.

Monceaux Castle.* We find a great similarity of style, as well as materials. Oxborough has a little advantage in height, whilst Herst-Monceaux considerably exceeds it in breadth, and has altogether a much more warlike appearance. The characters of the hall and the castle are finely contrasted in these examples of old English architecture.

The approach to the castle was made by an arched bridge, with a drawbridge suspended in front of the gates. The lofty arch in the centre covers a row of holes pierced through the floor of the upper chamber. These were designed for the annoyance of assailants; and the embattled parapets were pierced with similar openings between the corbels for the like purpose. Between the windows of the upper chamber appears the banner of the founder, wrought in bold sculpture; it is supported by the great wolf-hound, the family badge, which was also painted in many of the windows.

PLATE IV. SECTION OF THE GREAT GATEWAY, &c.

This section, together with the plans and elevation shewn in the two preceding Plates, will give complete information as to the proportions and size of the building; and the principal mouldings on the arches of the doorways, fire-places, &c. will be found described at large, with the centres of their respective curves. The narrow perpendicular opening in the thickness of the front wall appears as if intended for the reception of a portcullis; but that piece of defence was omitted, the drawbridge being probably thought equivalent.†

PLATE V. Nos. 1. and 2. In the upper half of this Plate are shewn the interior and exterior forms of one of the loop-holes in the front towers of the gateway. Each of the three floors is furnished with such apertures in form of a cross, but the lower ones alone have the addition of a round hole below the cross. These seem to have been intended for the use of the old-fashioned match-lock guns, which required to be laid nearly level when fired, being supported by a sort of fork. The cross-loops above were better adapted to the use of bows. No. 3 gives the sections of mouldings and other details in the window immediately over the entrance, which is finished with great neatness.

* See "Examples of Gothic Architecture," vol. i. p. 45, with the accompanying plates.

† The upright grooves on each side of the lower window were made to receive the levers by which it was drawn up. These levers are shewn, with the chains attached to them, in Buck's view before referred to.

PLATE VI. The machicolated parapets are here given at large to shew their mode of construction, which is effected with great boldness and ingenuity. The small arches are of brick, but suspended on corbels of stone, laid in three courses gradually projecting from the faces of the main walls. The figures 1, 2, and 3, display every part exactly, having been measured with the greatest care, and at no little personal hazard to the artist, from the shattered state into which these parts are fallen. The head of one of the two upper windows is also shewn here, together with sections of its jamb and mullion.

GUY'S TOWER, WARWICK CASTLE.

THE original foundation of Warwick Castle was laid before the Norman conquest, but the time has not been precisely ascertained. William I. enlarged and strengthened its fortifications, and from that period it was regarded as one of the most important castles in the realm. The noble family of Beauchamp, Earl of Warwick, made some magnificent additions to the buildings during the reigns of Edward III. and Richard II., which, having been fortunately preserved nearly entire, are now esteemed amongst the finest pieces of ancient castellated architecture.

Sir Fulke Greville, "Servant to Queen Elizabeth, counsellor to King James, and friend to Sir Philip Sydney," received a grant of Warwick Castle from the crown in 1604, at which time it was in a neglected and ruinous state, the strongest parts of the buildings being used for the county gaol. This nobleman, who was created Lord Brooke, expended 20,000*l.* in repairing and embellishing the castle, and "made it a place not only of great strength, but extraordinary delight,"—"so that now it is the most princely seat that is within these midland parts of the realm," to use the words of Sir William Dugdale.* Robert Lord Brooke took a very active part in the civil wars; and this castle, which was kept by a garrison for the Parliament, stood a siege of sixteen days in the year 1642, but was relieved by Lord Brooke, who afterwards lost his life in the assault of Lichfield. It escaped being demolished when most of the ancient

* "Antiquities of Warwickshire." London, 1656. Fol.

castles were *slighted* by order of the Long Parliament, and was repaired by Robert Earl Brooke in the reign of Charles II. Since that time much expense has been bestowed in the improving of the habitable parts of the castle, and making the approaches to it more convenient, particularly by the late earl. These alterations could not be effected without some sacrifice of ancient grandeur, which is too frequently found incompatible with modern notions of comfort; but the noble owners of Warwick Castle have displayed a laudable solicitude in accommodating their designs to the style of the ancient buildings as nearly as convenience would allow.

PLATE I. GUY'S TOWER, WARWICK CASTLE.

The stately tower which forms the example under consideration, was erected by Thomas Beauchamp, earl of Warwick, a powerful and high-spirited warrior, who had been appointed by parliament governor or guardian to King Richard II. in his minority. That misguided prince, growing impatient of subjection as he advanced to the age of manhood, soon dismissed his ancient counsellors; and, amongst others, the Earl of Warwick, who, retiring from the court, employed his leisure in building and works of piety. He erected the collegiate church of Our Lady in Warwick, and added Guy's Tower to the castle, which he finished about the year 1393, at the cost of 395*l.* 5*s.* 2*d.* The name of Guy was attached to this tower in honour of the legendary hero, Guy earl of Warwick, who vanquished Colbrand, a gigantic Dane, in single combat, in the presence of King Athelstan, at Winchester, A.D. 926.* It forms the north-east bulwark of the castle, the outward parts of the base rising from the moat, which is now dry, and partly filled up. The grand character of this tower may be inferred from the dimensions stated in the Plate, although it necessarily fails to give any adequate idea of the appearance of such a lofty edifice. The external form is a regular polygon of twelve sides, the walls ascending in perpendicular lines from the bold projections of the plinth to the corbels that support the battlements.

No. 1 gives the north elevation on the outside of the castle, the battlements of the east and north walls of the castle-yard being just shewn on the sides of the tower. The three tall windows give light to the principal chambers, and the small loops to the closets adjoining them. The plain square windows open

* This story was represented in a suit of tapestry, which was thought worthy of being mentioned in some of the royal grants of Warwick Castle.—*Dugdale ut supra.*

into the uppermost room, whilst the dungeon in the basement receives all the little light allotted to it from the narrow loops within the castle-yard.

No. 2. The interior is divided into five stories, as is shewn in the section, all ribbed and groined with stone arches. Four of the chambers are furnished with chimneys, and other conveniences, to fit them for habitation; but that at the top was probably designed for the use of the defenders in time of a siege.

No. 3. The plans of the different stories are here shewn on a reduced scale, their places being marked with letters referring to the section. At A and B are given the plans of the battlements, and the roof, which rises to a point, and is covered with lead, over the ponderous vaulting of the upper chamber. Two spiral staircases are carried up within the thickness of the walls; and it is remarkable that only one of them communicates with the chambers; the other, ascending to the roof from an external flight of steps built upon the rampart on the north side of the castle.

C. The upper room, is a hexagon, having six windows on its sides. D. The fourth chamber, is of an oblong plan, with two closets, or sleeping cells, on the east and west sides of the larger room. E. is of similar plan to the chamber above, and so is the next room under it, of which a separate plan was thought unnecessary. The room on the lowest floor, F, is also an oblong square, with two cells on the sides, and differs from those over it only in the form of its arched roof.

KENILWORTH CASTLE, WARWICKSHIRE.

LESS fortunate than its fair neighbour at Warwick, Kenilworth Castle has long since been dismantled, and its shattered halls and towers are gradually falling to the ground. It has been a spacious and magnificent pile, composed of buildings raised at different periods during five centuries, and, consequently, exhibiting almost every variety of architecture that successively came into fashion, from the ponderous Norman to that fantastical mixture of the Gothic and Italian, which is now commonly termed the *Elizabethan* style. The history of Kenilworth Castle has been deduced with great accuracy, by Sir William Dugdale, in his “Antiquities of Warwickshire;”^{*} and the value of

^{*} Folio 1656. The author only brought down his account to the year 1640, without taking notice of the demolition of the castle in the civil war.

his description is much enhanced by the engravings of Hollar, particularly as these views were taken before the castle was reduced to ruins, under the iron hands of the republicans.

The founder, Geoffrey de Clinton, is said to have sprung from an obscure family; but, being a man of great ability, he was raised by King Henry the First, to the high offices of lord chamberlain and treasurer, and afterwards to that of chief justice of England. He acquired large possessions, and fixed his principal residence at Kenilworth, where he founded a priory of regular canons of the order of St. Augustine; and built the castle, to which he annexed an extensive park or chase. Early in the reign of Henry II. Kenilworth was held by the King, as we find that the sheriff accounted for the profits of the park in 1164. It was fortified, and filled with provisions and a garrison, on behalf of the same monarch, in 1172; when Henry, his eldest son, whom he had associated with him in the kingdom, raised a rebellion, which involved the whole nation in tumult. Geoffrey de Clinton, son to the founder, recovered possession of this castle, but retained it only for a short time, as appears from several records cited by Dugdale, shewing that Kenilworth Castle was held by the crown till the year 1253, when Henry III. granted it to Simon de Montfort, earl of Leicester, and Eleanor, his wife, the king's sister, for the term of their lives. This nobleman, a few years afterwards, took the lead amongst the barons who rose in opposition to the king, and distinguished himself by his vigour and address in the war that ensued. He was slain in the battle of Evesham, August 4th, 1265, together with his son, Henry de Montfort, and many other noblemen.

Kenilworth Castle was besieged during six months by the king's forces, at the close of the year 1266; and, after the garrison had been distressed by famine, was at last surrendered by Hen. de Hastings, the governor, who had been appointed by Simon de Montfort the younger, son to the earl of Leicester. After this siege the castle was granted by the king to his second son, Edmund Crouchback, titular king of Sicily, and earl of Lancaster, Leicester, and Derby. A.D. 1322, this castle reverted to the crown, by the attainder of Thomas, earl of Lancaster, who was taken prisoner at Boroughbridge, in Yorkshire, and beheaded a few months afterwards at Pontefract. That unfortunate prince, Edward II., was brought hither as a prisoner, from Monmouth Castle, in 1326; and here he submitted to the sentence of deposition, which was tendered to him by a deputation from his opponents, headed by the bishops of Lincoln and Hereford, January 20th, 1327. King Edward III. restored this castle, with

all the other forfeited estates of the late earl of Lancaster, to Henry, his brother and heir, who was succeeded by his son Henry, who became the first duke ever created in England, A.D. 1353. Duke Henry dying, without male issue, his estates were divided between his two daughters; and Kenilworth Castle fell to the share of Blanch, the younger, who became the first wife of Prince John of Gaunt, who was created duke of Lancaster. King Henry IV. inherited Kenilworth from his father, and from that time it remained annexed to the Duchy of Lancaster, until the first year of Henry VI., A.D. 1485, when it was transferred, by act of parliament, to the possessions of the Duchy of Cornwall. It continued in the crown until the year 1562, when Queen Elizabeth, by her letters patent, bestowed it on her favourite, Robert, Lord Dudley, afterwards created baron of Denbigh, and earl of Leicester. This nobleman dying in 1588, bequeathed Kenilworth to his brother Ambrose, earl of Warwick, who, however, survived only one year, and left no issue. Sir Robert Dudley, knight, son of the earl of Leicester by the lady Douglas Sheffield, succeeded, by provision of his father's will, to the possession of Kenilworth; but he, failing to prove the legitimacy of his birth, and becoming involved in one of those irregular proceedings which disgraced the reign of James the First, was declared to have forfeited his castle and lands, which were seized by royal authority, and an inquisition was taken of their value, which amounted to 38,554*l.* 15*s.* Henry, prince of Wales, "affecting it as the most noble and magnificent thing in the midland parts of this realm," to use the words of Sir William Dugdale, in 1611 offered to pay 14,500*l.* to Sir Robert Dudley for the release of all claim to this castle and its appendages, which the unfortunate owner agreed to.* No more than 3000*l.* had been paid previous to the death of prince Henry, in 1612; nevertheless, his brother Charles claimed the premises, as his heir; and procured an act of parliament, in 1621, enabling the lady Alice, wife of Sir Robert Dudley, to alienate her right to a jointure out of these estates for the sum of 4000*l.* Soon after his accession to the crown, A.D. 1625, Charles I. granted the castle, park, and chase of Kenilworth, to Robert Carey, earl of Monmouth, Henry, his eldest son, and Thomas Carey, Esq., for the term of their several lives; but in 1649, the castle and manor of Kenilworth were seized by parliament, as part of the possessions of the crown, and granted

* Dugdale, page 168. Sir Robert Dudley settled in Italy, where he enjoyed the favour of the Grand Duke of Tuscany, as well as that of the Emperor Ferdinand the Second, who ennobled him with the title of a duke.

to certain officers of the army; and by their hands this stately edifice was quickly stripped and plundered, for the sake of the lead and other saleable materials, the roofless walls being left to crumble into ruins. At the restoration of Charles II. the earl of Monmouth's family recovered possession of Kenilworth; and, on the expiration of the former lease, the reversion was granted to Laurence lord Hyde, created baron of Kenilworth, and earl of Rochester, from whose family this estate has descended by marriage to the earl of Clarendon.

Kenilworth Castle was called into fresh notice some years back, by one of the many fascinating compositions of the author of *Waverley*; the principal scenes being laid here at the time of the splendid entertainment given by the earl of Leicester to Queen Elizabeth, in 1575.* Its destruction will be lamented by every admirer of ancient architecture; for enough remains to shew, that it was scarcely inferior to any baronial residence in the kingdom.

The principal buildings of Kenilworth Castle were placed round the inner court, which was of an oblong, but irregular plan. The north-east quarter was occupied by a massive quadrangular keep or dungeon, called *Cæsar's Tower*, which was probably erected by the founder at the beginning of the twelfth century. The outward side of this tower was pulled down in the time of Cromwell, in order to prevent its being made again defensible. The rest of its massive walls are likely to stand longer than any other parts of the ruins. The south-east angle was formed by *Leicester's Buildings*—a lofty irregular pile, in which were some chambers of grand dimensions, decorated in the mixed style which prevailed in the reign of Queen Elizabeth. The central range of the east front was called *King Henry the Eighth's Lodgings*. This consisted of two stories of rooms, much inferior in height to *Leicester's Buildings*. The *Privy Chamber*, the *Presence Chamber*, and the *White Hall*, formed the southern range of apartments, extending from *Leicester's Buildings* to the *Lancaster Buildings*, which ranged along the west side of the court. Three large kitchens, with other offices on the north side, connected the *Lancaster Buildings* with *Cæsar's Tower*, and completed the circuit. All these buildings were enclosed by an outward court, comprising seven acres, surrounded with massive walls, embattled and strengthened with buttresses and towers. A particular description of these buildings cannot be required here, and therefore our account will be confined to those parts from which the subjects of the following Plates have been taken.

* The romance of Kenilworth was first published in the spring of 1821.

PLATE I. This Plate and the next represent a portion of the ruins on the south side of the inner court. The ground-floor is of an octagonal plan, and forms a porch or lobby, communicating with a spiral staircase on one side. The roof is vaulted with groins and ribs very neatly moulded, as is shewn in the section, and more particularly in the annexed details.

PLATE II. The elevation of the front towards the court is here shewn entire, together with enlarged details of the mouldings to the windows and door. In the preceding Plate will be found a part of the plan of the upper story, and also of its interior elevation. The windows of the upper room are remarkably beautiful, and, undoubtedly, the apartment to which they belonged was of corresponding style; it seems to have formed a communication between the *Presence Chamber* and the *Privy Chamber*, and to have joined to a staircase which projected from the external front of those buildings, which have almost entirely perished.

PLATE III. LONGITUDINAL SECTION AND PLAN OF THE HALL, &c.

The section given in this Plate passes through the whole length of the western range of buildings, and the plan shews the outward side of the hall, with the projection of the two wings or towers. The hall measures 89 feet by 45, and the side walls are a little more than 32 feet high. The roof was divided into six bays, by arched trusses of timber. It seems to have been framed with a low pitch; but not the least fragment remains, to shew what was its style of construction or ornament. The principal door of the hall was covered by a vaulted porch, which occupied the north-west angle of the court, and was approached by a broad flight of steps, now totally broken and ruined. The upper end of the hall was constructed on a plan of unusual contrivance. The space of one bay seems to have been covered by a ceiling considerably beneath the other parts of the roof. In the north angle is an oriel of a polygonal form, in which is a small fire-place, and a door communicating with the adjoining apartments. Opposite this oriel is another recess, occupying half the breadth of a tower at the south-west angle of the castle. A door within this recess opened into a gallery beyond the end of the hall, by which a communication was made with the state apartments on the south side of the castle. At the north end of the hall were three doors, leading towards the kitchens, buttery, and other offices. Another door in the corner of the hall, within the jamb of one of the great windows, opened into a narrow passage and a staircase in the north-west tower, in which were three stories of rooms, all strongly vaulted

with ribbed arches. In the basement of the hall was a spacious cellar, with an arched roof supported by eight columns, placed in two rows. An entrance from the court was made by a vaulted opening under the porch of the hall; and from this entrance was a passage to a sally-port under the south-west corner of the hall, secured by a small porteullis. This door must have been intended for a secret passage in a time of siege.

PLATE IV. An interior elevation, with a perpendicular section, and half the plan, is here shewn of one of the windows in the hall. There are four of these windows on the west side, or outward front, and three on the opposite side, facing the inner court. The outsides of these windows are quite plain and devoid of ornaments, but the internal recesses are made as deep as the thickness of the walls would admit; and the jambs are moulded and adorned in correspondence with the mullions. The beauty of these windows is almost without parallel, particularly in regard to their lofty proportion; the windows of ancient halls being generally placed at a great height from the floor, excepting the oriel or bay-window, as may be remarked in the halls of Eltham Palace, Hampton Court, Crosby Place, &c.; whilst at Kenilworth, the internal openings came down to the floor, with only small benches or seats under the windows.

PLATE V. These details refer to the window represented in the preceding Plate, and seem to require no particular explanation.

PLATE VI. The bay-window, or oriel, shewn in this plate, stands in the south-west angle of the inner court of the castle. The plan has been taken at two heights,—one half of it on the left hand, at the point marked A in the elevation; the other half lower down, at the point marked B. Two of the windows have each two lights in breadth, and very closely correspond in style to those represented in Plate II. The two other windows consist of single lights. All these windows, as well as those shewn in the preceding plates, were originally grated with iron bars, which have been removed.* The small arch on the right hand of the elevation belongs to the fire-place, which is shewn in the plan.

* There were seven cross-bars in each of the lower lights, and seven in each upper light, of the large windows in the hall, and probably two upright bars in every light. The windows of many ancient castles were filled with such gratings, and were also defended by shutters of stout oak, hung with large iron bands, and fastened by bolts.

PLATE VII. The hall of Kenilworth Castle was warmed by two fire-places, set opposite to each other, in the side walls. One of these is here represented, and the other corresponds exactly to it. The ornaments of these fire-places are bold and of good design, suitable to the windows, but rather inferior to them in elegance.

No armorial bearings are found amongst the ornaments of these magnificent buildings; and their age can only be judged by analogy of style. This would refer the date of their erection to the middle of the fifteenth century, about fifty years after the death of John of Gaunt, to whom the "Lancaster Buildings" have been generally attributed.*

RAGLAN CASTLE, MONMOUTHSHIRE.

RAGLAN CASTLE may fairly be classed amongst the ancient fortresses of Wales, since Monmouthshire was only made parcel of England by Henry VIII., at the time he dissolved the authority of the Lords-Marchers of Wales, dividing the principality into twelve counties, A.D. 1535. The early history of Raglan is involved in some uncertainty, and Sir William Dugdale, in his great work on the Baronage, has given two statements respecting it, which seem irreconcilable. According to one of these accounts, Sir John Morley, Knight, resided in Raglan Castle, during the reign of Richard II.; and Maud, his daughter and heiress, brought it by marriage, together with other large estates, into the family of Herbert. The other, which seems a more authentic account, states that there was a castle at Raglan as early as the reign of Henry II., which was held by Richard de Clare, surnamed *Strongbow*, the powerful Earl of Pembroke, by whom it was conveyed to Walter Bloet, whose descendant, Elizabeth, daughter and heiress of Sir John Bloet, married Sir James Berkely, Knight, who died in 1405. His son, Sir James, created Lord Berkely by King Henry V. in 1420, succeeded to the possession of Raglan Castle and manor, which he conveyed to Sir William ap Thomas, the father of William, the first Earl of Pembroke of the

* "Dugdale," page 165. The door-case of the hall is of an older style than the rest of the building, and may be a remnant of the works begun by John of Gaunt. Its details are very different from those of the windows.

name of Herbert. Sir William Herbert distinguished himself by his activity and great talents, and was a zealous partisan of the House of York.

When Edward IV. obtained the crown, A.D. 1461, the offices of Chief Justice and Chamberlain of South Wales, with several other places of trust, were conferred upon him; he was created a Baron very soon afterwards, and acquired many castles and great estates by successive grants from Edward IV. in reward of his services. He was also made a Knight of the Garter, and was at length advanced to the title of Earl of Pembroke, in 1468, on the attainder of Jasper Tudor, the half brother to Henry VI. By one of those reverses of fortune which frequently occurred in that distracted time, the Earl of Pembroke was defeated in a battle fought on Danes Moor, near Banbury, in July 1469, and was beheaded three or four days afterwards, together with his brother Sir Richard Herbert of Coldbrook, and several other gentlemen. The earldom of Pembroke was inherited by his son William, a boy nine years of age, who entered into the service of Edward IV. very early in life. The custody of the young Earl of Richmond, afterwards King Henry VII., was committed to this Earl William, who detained Henry for some time in Raglan Castle, from whence he was released by his uncle, Jasper Tudor, and conveyed into Brittany, in 1471. Having resigned the earldom of Pembroke, at the desire of Edward IV., who wished to confer it on his own son, the Prince of Wales, he was created Earl of Huntingdon, in 1479. He married Mary, the daughter of Richard Widville, Earl of Rivers, and sister to Elizabeth, the consort of King Edward IV.; and at his death, in 1491, left an only daughter, named Elizabeth, who married Sir Charles Somerset, a natural son of Henry Beaufort, Duke of Somerset.* Sir Charles Somerset was a man of great abilities, with the advantage of a fine personal appearance; and being nearly related to Henry VII., he was much employed and honoured during the reign of that Prince; through whose interest he married the heiress of the Earl of Huntingdon, and became, in her right, Baron Herbert of Raglan, Chepstow, and Gower, A.D. 1506. He continued in great honour during the remainder of his life under Henry VIII., who created him Earl of Worcester, and died in 1526. Henry Somerset, fifth Earl of Worcester, lived here in a magnificent style during the reign of Charles I. A contemporary account of his housekeeping at Raglan Castle has been preserved, in which the following particulars occur. The castle gates were shut

* This Duke was taken prisoner at the battle of Hexham, in which the forces of Henry VI. were defeated, A.D. 1463, and was immediately afterwards beheaded, together with several other lords and gentlemen.

every day at eleven o'clock in the forenoon, when dinner was served with all the formalities of the old baronial style. Two tables were set in the dining-room, at the first of which the Marquis dined with his sons and family, and such of the nobility as happened to be visiting him; attended by Sir Ralph Blackstone, the steward of the household, the comptroller, with his staff, the sewer, &c., and many gentlemen's sons who waited on his lordship; some of them men of estates, worth from 200*l.* to 500*l.* a-year, who were bred up in the castle. The second table was occupied by knights and gentlemen. In the hall were three tables, all marshalled in strict accordance with the rank of the guests. The steward presided at the first table, where sat others of the chief officers of the household, and gentlemen under the degree of a knight. The second table was occupied by the sewer, with the gentlemen waiters and pages, to the number of twenty-four. At the third table the clerk of the kitchen dined, together with the yeomen of the household, &c. There was a private table for the gentlemen of the chapel; and two tables in the housekeeper's room for the ladies' women. Every department of this great establishment was regulated by its proper officers, with menial servants to the number of a hundred and fifty.* The history of this nobleman is extremely interesting. He was advanced to the dignity of a Marquis in 1642, and the dissensions between the King and Parliament breaking out into actual war immediately afterwards, the Marquis raised fifteen hundred foot-soldiers, and five hundred horse, on behalf of the royal cause, and fortified Raglan Castle, in which he maintained a garrison of eight hundred men, besides his own household. Nothing could exceed his chivalrous loyalty to his Prince, to whose service he unreservedly devoted his life and fortune. King Charles was entertained several times in Raglan Castle, during the four years in which it was garrisoned for his service; and, after the fatal battle of Naseby, in June 1645, he retreated hither, and frequently lodged here during the next three months. In the following year the castle was invested by the parliamentary forces, and was at length surrendered on articles of capitulation to Sir Thomas Fairfax, on the 19th of August, 1646. The venerable Marquis, who was then eighty-four years of age, was conducted to London, and committed to the custody of the usher of the black rod. His estates, which amounted to full 20,000*l.* per annum, were confiscated; the castle was dismantled, and his family quite ruined; but his mind remained unshaken, and he preserved his habitual cheerfulness to the last. He died in December 1646, and was buried in St. George's

* See the Northumberland Household Book, published by Bishop Percy. The same account has been several times reprinted.

Chapel at Windsor, near the tomb of his ancestor, Charles, the first Earl of Worcester of that line. Edward, second Marquis of Worcester, was created Earl of Glamorgan, before the death of his father, and is chiefly known by that title in the history of those unhappy times. He devoted himself to the service of Charles I., who intrusted him with a secret commission of most ample and extraordinary powers, for maintaining the King's cause in Ireland. He became involved in the jealousies and feuds which distracted the kingdom, and Charles was forced to disavow some of his proceedings, not without suspicion of his sincerity. The Marquis of Worcester retired into France after the total defeat of the royal cause, but contrived to ingratiate himself so far with Cromwell, that he was received into the Protector's court at Whitehall, where he subsisted on a pension of 2000*l.* per annum. Notwithstanding this equivocal conduct, he recovered his paternal estates at the restoration of Charles II., but lived in a retired manner, employing his leisure in literary and philosophical speculations. From this nobleman Raglan Castle has descended to the present owner, his Grace the Duke of Beaufort.

The situation of Raglan Castle is very pleasant, being raised on an easy eminence; but it possesses none of that boldness and natural strength which are so conspicuous in many of the Welsh castles. None of the towers and other buildings which compose this stately pile appear to be of earlier date than the fifteenth century. Leland, who visited it in the time of Henry VIII., says,—“Morgan tolde me that one of the laste Lorde *Herbertes* buildid al the beste logges of the castle of *Ragelande*.”* Thomas Churchyard who has largely descanted on Raglan Castle, in his poem on “The Worthines of Wales,” published in 1587, tells us that “the Earl of Pembroke, created Earl by King Edward IV., built the castle of Raglan sumptuously at first.” He also says of Sir Charles Somerset, first Earl of Worcester,—

“Of him doth come Earl Worcester, living now,
Who builded up the house of Raglan throwe.”

From the testimony of these writers, and the style of the buildings, we may probably infer that William Herbert, the second Earl of Worcester, who was created Earl of Huntingdon by Edward IV., raised a great part of the castle, which was finished by his son-in-law, Sir Charles Somerset, Earl of Worcester, in the reigns of Henry VII. and VIII. A few ornaments and smaller parts appear to have been added afterwards; some of them as late as the reign of Charles I.

* Itinerary, vol. vi. fol. 30.

PLATE I. NO. 1. GROUND PLAN.

The walls enclose two courts, of very irregular forms, which will be best explained by the engraved plan. The entrance, A, at the south end of the larger court, is guarded externally by two towers. Another tower, B, of similar plan, but of greater breadth, forms a bulwark to the south-eastern corner of the castle. This, which was formerly described as the *Closet Tower*, contains three rooms, all arched over; in one of which was the library. The chambers in the towers of the gateway have vaulted roofs; and the passage is also arched, and was fortified by two porteullises. The eastern side of the outer court, which was partly beaten down in the siege, consisted of a range of offices appertaining to the kitchen, I, which was placed in a hexagonal tower, at the north-east angle of the castle.* The turret, N, in the middle of the east wall, contained the great oven. Within the kitchen were two large chimneys; there was a chamber over it, and beneath it a vaulted room called the *Wet Larder*. Some other culinary offices, at the further end of the court, connected the kitchen with the hall, D, which stands in the centre of the castle. At the upper end of the hall was a large room called the *Parlour*, which was formerly lined with carved wainscot, and lighted by "a fair compass window" on the south side, and two other large windows at the ends of the room; all of which are now destroyed. Above this parlour was a dining-room of the same dimensions, viz. 49 feet by 21 feet. The chapel was of a narrow form, about 40 feet long, and adjoined to the western side of the hall. Over it, and some other rooms, was a gallery 126 feet long. The Fountain Court, K, had its name from the figure of a white horse set on a pedestal of black marble, in which was a fountain continually flowing. This court was surrounded by some very fine rooms, and had an entrance through the tower marked O on the plan. The largest and strongest tower stands separate from the other buildings, but was connected, by a draw-bridge, with the south side of the castle. This tower was five stories in height, and had an embattled parapet on the summit, which has been totally destroyed. Various lines of bastions and entrenchments, formed in the time of the siege, may be traced in the grounds near the castle, as well as marks of the terraces, fish-ponds, bowling-green, orchard, and other pleasurable appendages of its former state. There were also two large parks, called the *Home Park*,

* The hexagon appears to have been a favourite figure with the builders of Raglan Castle, as we find it in the plans of all the principal towers.

and the *Red Deer Park*; both of which are now divided and thrown into tillage.

PLATE I. No. 2. An elevation of the principal entrance in the south front is here given, together with the tower nearly adjoining, at the south-east corner of the castle. The machicolated parapets of these towers are equally bold and elegant, and form excellent subjects of imitation. The windows are limited to a very narrow breadth, for the sake of security, but are neatly finished. The masonry is excellent, as is the case throughout the whole of this magnificent ruin.

PLATE II. No. 1. This elevation is taken from the outer court of Raglan Castle, of which it forms the north side. The hall measures very nearly 64 feet by 28 feet within, and was 42 feet high. The walls of this stately room are standing, but the roof is totally fallen. It is said to have been curiously framed of Irish oak, with a large cupola in the centre.* It was stripped when the castle was ruined, immediately after the siege; but the timbers are said to have remained twenty years afterwards. The plan of the front wall, placed under the elevation, will shew the projections of the porch, the great chimney, and the bay-window.

No. 2. Shews the entire plan of the hall on a smaller scale.

No. 3. Gives the interior elevation of the eastern side of the hall, with parts of the adjoining rooms. The parlour, at the south end of the hall, has already been noticed. At the lower end of the hall, under the music-loft, were doors on the ground-floor, leading to the butteries and pantries, and, by a long passage, to the kitchen. Over these offices was another dining-room, and there were chambers in a third story. The windows of all these apartments are very plain, but large and well proportioned. Their style is such as prevailed in the early part of the reign of Henry VIII.

PLATE III. WINDOW OF THE STATE BED ROOM, RAGLAN CASTLE.

This, and several other windows in the ruins of the chief apartments, display a very rich style, such as was used in the reign of Henry VII., and in the early part of that of Henry VIII.

* The cupola, or louver, was at first intended for carrying off the fumes of the fire, which, in ancient times, was generally placed in the middle of the hall; but many halls had chimneys in the side-walls, and a cupola also, which was then glazed, as this probably was at Raglan Castle.

No. 1. Gives an external elevation.

No. 2. A vertical section ; and,

No. 3. An internal elevation of the window, with the arch of its soffit. The mouldings of the lower and upper string-courses, A, and B, are shewn on an enlarged scale.

PLATE IV. DETAILS OF A WINDOW IN THE STATE BED ROOM, RAGLAN CASTLE.

The details of the principal mouldings and carvings which decorate the above window, are here represented separately, and will be found worthy of particular examination, but do not require any further description.

PLATE V. WINDOW IN ONE OF THE APARTMENTS OF THE FOUNTAIN COURT,
RAGLAN CASTLE.

The window here represented is remarkable for the elegance and delicacy of its ornaments. It is of very small size, consisting of a single light, which has been secured by an iron grating. External and internal elevations are here shewn, together with a section taken in the centre, and a plan of one jamb.

PLATE VI. The tracery, and details of mouldings, &c. of the window represented in the last Plate, are here given on an enlarged scale. Half of the tracery is taken externally, and half internally, and the two parts are distinguished by the shadowing of one half of the elevation. The style of this window shews it to be of the same period as that represented in Plates III. and IV.

PLATE VII. WINDOW OVER THE ENTRANCE, RAGLAN CASTLE.

This window is the central one of a range at the south end of the outer court, over the entrance. The same elaborate and rich style is here displayed as in the windows of the Fountain Court, shewn in the preceding Plates. The tracery is pierced in a very delicate manner, and the mouldings are set out with great elegance. An external elevation is given, with a vertical section, and enlarged sections of the mouldings on the jambs, sill, &c.

THORNBURY CASTLE, GLOUCESTERSHIRE.

THE ruins of Thornbury Castle are well known to the admirers of ancient architecture for the elaborate and beautiful style of the windows, chimneys, and other ornaments, and have often formed the subject of picturesque views; but the details have never before been displayed in a manner calculated for practical imitation. The parts now remaining were built in the reign of Henry VIII., by Edward, Duke of Buckingham, Earl of Hereford, Stafford, and Northampton, whose untimely fate prevented the completion of a magnificent design, in which he had been engaged about ten years. The manor of Thornbury came into the possession of this nobleman's family by the marriage of his ancestor Ralph, Earl of Stafford, with Margaret, daughter and heiress to Hugh de Audley, Earl of Gloucester. This Earl, who was a distinguished man in the warlike reign of Edward III., died A.D. 1372. The Duke of Buckingham was one of the most wealthy and powerful persons of his time; held the important office of Lord High Constable of England, and was a Knight of the Garter. He is said to have owed his fall to the resentment of Cardinal Wolsey, whom he had wilfully affronted. This is not unlikely, as we know that the unbounded favour of that haughty Prelate was regarded with great indignation by the old nobility, who despised Wolsey for his obscure parentage; and he, on the other hand, was well aware of the jealousy which Henry VIII. entertained towards the peers through apprehension of their opposing his sovereign will, which could never brook the least control. The Duke of Buckingham was arrested at Thornbury Castle, and conducted to London, where he was tried by twenty peers, Thomas Howard, Duke of Norfolk, being constituted Lord High Steward of England on that occasion, who declared him guilty of high treason, chiefly on the evidence of Charles Knevet, a gentleman who had been formerly a steward to the Duke; and who, being dismissed from his office for misconduct, sought revenge by betraying his master. The Duke pleaded in his own defence with great ability; and, proudly conscious of his innocence of treason, refused to beg his life. Of course, the remorseless Henry consigned him to execution, and his head was struck off on Tower Hill, May 17, 1521.* Henry Stafford, only son of the Duke, was

* The particulars are related at length in Hall's and Hollingshed's Chronicles, from which Shakspeare copied in his play of Henry VIII. Dr. Fiddes, in his Life of Cardinal Wolsey, has

restored in blood immediately after his father's execution, but not to his honours and possessions, for only a small provision was granted him out of the vast estates involved in the forfeiture. Ten years later the king granted Stafford Castle and some other of the forfeited estates to him. He was again restored in blood, on the accession of Edward VI., and, after sitting in several parliaments during that and the following reigns, as Lord Stafford, deceased in 1565.

Thornbury Castle and manor afterwards came into the possession of the Dukes of Norfolk, and since then of Henry Howard, Esq. Leland, who saw Thornbury Castle about twenty years after the duke's death, has left us this description of it. "There was of aunciente tyme a Maner Place, but of no great Estimacion, hard by the Northe syde of the Paroche Church. *Edward*, late Duke of *Bukkyngham*, likynge the Soyle aboute, and the Site of the Howse, pullyd downe a greate Parte of the olde Howse, and sette up magnificently in good squared Stone the Southe Syde of it, and accomplishyd the West Parte also with a right comely Gate-Howse to the first Soyle; and so it stondithe yet with a Rofe forced for a tyme."

"The Foundation of a very spacious Base Courte was there begon, and certeyne Gates and Towres in it Castelle lyke. It is of a iiii. or v. Yards highe, and so remaynithe a Token of a noble Peace of Worke purposed.

"There was a Galery of Tymbre in the Bake Syde of the House joyning to the Northe Syde of the Paroche Church.

"*Edward* Duke of *Bukkyngham* made a fayre Parke hard by the Castle, and tooke mucche faire Grownd in it very frutefull of Corne, now fayr Launds, for Coursynge. The Inhabytaunts cursyd the Duke for thes Lands so inclosyd.

"There cummithe an Armelet of *Severne* ebbynge and flowyng into this Parke. Duke *Edward* had thowght to have trenchyd there, and to have browght it up to the Castle."*

A very particular description of Thornbury Castle, as returned by a jury in the reign of Queen Elizabeth, is extant, and was printed from a manuscript in the possession of Thomas Astle, Esq. at the end of Vol. II. of Leland's Collec-

vindicated his character from the heaviest part of the charge. The Duke was an imprudent and credulous person, and it is evident that he had entertained hopes of an eventual succession to the crown, although he had not committed any act of treason. The form of the proceedings on the Duke's trial was printed in the Gentleman's Magazine for March 1834, p. 266, from a paper in the Lansdowne MSS. The names of the peers, who sat on the trial, are there given more correctly than in the Chronicles of Hall and Holingshed.

* Leland's Itinerary, vol. vii. folio 75.*

tanea.* From this survey it appears that the Duke's buildings were abandoned to ruin immediately after his attainder, and at the time of the survey the whole castle was hastening to ruin. Since that period all the older parts of the castle, comprising a great number of rooms mentioned in the survey, have been totally demolished; and much injury has been done to the windows and other ornamental parts of the building, within the last century.

In order to give a complete idea of these remains, it seems best to begin the description by a reference to the ground plan delineated in Plate VIII., in which the names of some of the apartments require correction. The Base Court, or western quadrangle, is thus described in the survey already referred to. "At the first Entry towards the said Castle is a fair Base Court, containing by estimation Two Acres and an Half, compassed about with Building of Stone for Servants' Lodging to the Height of 14 or 15 Foot, left unfinished without Timber or Covering, set forth with Windows of Freestone, some having Barrs of Iron in them and some none." A bird's-eye view of Thornbury Castle, published by Samuel and Nathaniel Buck in 1732, shews this court in a more perfect state than it is at present. It was to have had large arched gates on the north and south sides, with a postern door to each, and various turrets projected from the front walls of the buildings. Of the inner court the following particulars are furnished by the survey, which describes it as "a Court Quadrant, paved with Stone, containing by Estimation, half an acre." On the left hand of the gateway was the porter's lodge, containing three rooms, with a dungeon underneath the same for a place of imprisonment. Adjoining to these was a fair room called "The Duke's Wardropp;" within the same was a fair room, or "Lodging Chamber," with a cellar or vault underneath it. This seems to have been in the octagonal tower I, which never was built up to half its proper height. Over these rooms were four chambers with chimneys in them. On the right hand of the gates were two fair rooms called the "Duchess' Wardropp;" and over the same

* There is a gross error in the date of this survey, which is said to have been made on the 6th, 7th, 8th, and 9th days of March, in the 5th year of the reign of Queen Elizabeth, in the year 1582. But, as the Queen's reign commenced November 17th, A.D. 1558, if this survey was made in her 5th year, it must have been in 1562, according to the old style; and if the year 1582 be rightly stated according to the old style, the survey was made in the 25th year of the reign of Queen Elizabeth. This error has been implicitly copied in Gough's additions to Camden, Britton's Architectural Antiquities, vol. iv. 156, &c. Mr. Gough states, that "Henry VIII. and Anne Boleyn were magnificently entertained here ten days, 1539" (Camden, i. 400), for which he refers to Rudder, p. 753. This statement is repeated in Rudge's History of Gloucestershire, vol. ii. 8vo. 1803, 343. The unfortunate Anne Boleyn was beheaded 19th May, 1536!

two fair chambers, called the "Steward's Chambers." On the north side of the court was a fair "Wet Larder," a "Dry Larder," a "Privy Bake-House," and a "Boyling-house," with an "Entry" leading to the great kitchen. Over these offices were five chambers for "ordinary lodgings," and a long room in the roof, called the "Cock-Loft." The great kitchen, which stood beyond the east end of this range of buildings, had two fair large chimneys and one lesser chimney. There was also a "Privy Kitchen," with a lodging chamber over it for the cooks. Behind these offices were some old decayed buildings, formerly used as a "Bake-house," and an "Almery,"* with lodgings over the same. From the kitchen was a passage to the hall, next to which were the scullery, pantry, buttery, cellars, and other offices; over all which were four chambers, called the "Earl of Stafford's Lodgings," with a room adjoining, called the "Clerk's Treasury." Many of these apartments are said to be decayed.

From the lower end of the great hall was an entry leading to the chapel, which seems to have projected beyond the other buildings towards the east. The lower end of the chapel is described as "a fair room for people to stand in at service-time." Over this part were two rooms or partitions, with a chimney in each of them, where the Duke and Duchess used to sit and hear divine service in the chapel. Within the chapel itself, which is said to be "fair built," were 22 "settles," or stalls, of wainscot, "for Priests, Clerks, and Queristers." The "Great Hall" was "fair and large," with a "hearth to make fire on in the midst thereof." The porch of the great hall stood opposite to the western gate of the quadrangle; not, however, as it appears, in the centre, but nearer to the north end. Adjoining to the upper or southern end of the great hall, was another room, called the "Old Hall," with a chimney in the same. The southern range of the court is called the "New Building;" and, together with the tower at the west end of it, is said to be "builded fair with free-stone, covered with lead."† In the lower story, at the east end, was "One Great Chamber," A. "The sealing and timber-work thereof decayed; being propped up with certain pieces of other timber." Next to this room was one other fair chamber, B; and within the same, "One other fair Lodging Chamber, with a chimney therein, called the Duchess' Lodging, [B], with One Little Room or Closet between the two last recited Chambers." The octagonal room on the

* The Almery was an office in which alms were distributed to the poor. It is erroneously called the *Armery* in the printed copy.

† A word is here omitted in the printed copy; for which, probably, we ought to read "embattled."

ground-floor of the tower D, is called the "Duchess' Clossett." The next chamber in this tower was the "Duke's Bed-Chamber." Another chamber, in the third story, has no particular use assigned to it in the survey; but, in the upper story, it is said, is a chamber "where the evidents do lye."* From the upper end of the great hall was a staircase ascending towards the "Great Chamber;" and, at the top of the stairs, two "Lodging Rooms," and a "fair Room paved with brick." The "Great Chamber" is described as "very fair." This was over the room marked, in the ground-plan, with the letter A. Within it was another "fair chamber," called the "Dining Chamber:" this was over the room marked B. The next room above that, marked also B, was the "Privy Chamber;" and within it was "One other Chamber, or Closet," called the "Duke's Jewell Chamber." This was a small room projecting from the front, over two closets in the lower story. The court on the south side of these buildings is called, in the survey, the "Privy Garden;" and its contents are estimated at the third part of an acre. This little private garden was surrounded on three sides, by a "fair Cloyster or Walk, paved with brick-paving;" over which was a gallery, communicating at the two ends with the Duke's and Duchess's lodgings; and by another gallery, with a "fair chamber" at the south end thereof, having a chimney, and a window looking into the parish church, where the Duke is said to have sometimes gone, "to hear Service in the same Church."† Near to this gallery, eastward of the privy garden, stood the "Earl of Bedford's Lodgings," which contained thirteen rooms: "six on the lower floor, and seven above."‡ The whole quantity of the several courts and gardens, included within the walls, was estimated at 12 acres; beyond which, towards the east, was an orchard, inclosed with pales, containing 4 acres.§

* The uppermost chamber in a tower was commonly chosen as a place of security for title-deeds, charters, and other valuable documents.

† Leland says, "The Paroche Church is in the Northe End of the Towne, a fayre Pece of Worke. Whereof the hole savinge the Chauncsell hathe be buildyd *in hominum memoria*." Itin. Vol. VII. fol. 74.^b It is a very fine church, with a noble tower at the west end.

‡ It seems difficult to account for these apartments being called "The Earl of Bedford's Lodgings." Jasper Tudor, the uncle of Henry VII., by whom he was created Duke of Bedford, married Katharine, the widow of Henry Stafford, Duke of Buckingham, who had been beheaded by Richard III., in 1483. Jasper died in 1495; and, from that time, the title was extinct, until Edward VI. created Sir John Russell Earl of Bedford, in 1549.

§ A survey of Thornbury Castle, with the Parks attached to it, and other lands belonging to the Duke, was made immediately after his execution. See *Archæologia*, vol. xxv. p. 311, where some curious particulars are given from this survey, together with copious extracts from the Stafford

PLATE I. THORNBURY CASTLE, SOUTH FRONT.

The tower shewn on the left hand of the elevation terminated the south end of the western front, and was the only part of it which was completed. The embattled parapets of this tower, and of the stair-turret attached to it, were destroyed above a century back, but are here restored from similar examples. The section of a low building, in front of this tower, belongs to the cloister, and gallery over it, which surrounded the Privy Garden, on its west, south, and east sides, and communicated with the larger apartments, by the doors seen in the elevation. The chimneys are most elaborately decorated. Those on the tower are built of stone. The double one, on the right hand of the tower, is of brick. The single tunnel, ornamented with spiral mouldings, is carved in stone, and had originally a cover, which was perforated at the sides for letting out the smoke, and was finished at the top by a slender pinnacle. This curious chimney was perfect when Buck's view was taken, but has suffered some mutilation since that time. It communicated with the "Duke's Jewel Chamber," to which the two windows in the upper story of the adjoining projection belonged. The tunnels of the chimneys, belonging to the two eastern rooms in this front, are destroyed. The larger windows are particularly worthy of notice, as examples of the last and most elaborate style of tracery adapted to domestic architecture. Some of these will be more fully displayed in the following Plates. The plan is partly taken on the ground-floor, and partly on the upper floor, as is shewn in the Plate, in which the windows on the north side belong to the chambers above stairs.

PLATE II. BAY WINDOWS IN THE SOUTH FRONT OF THORNBURY CASTLE.

These elevations shew the interior and exterior forms of the bay-windows of the two eastern rooms in the south front, which exhibit a studied dissimilarity of ornaments; each of them very curious. The plan of the lower window has several angular projections; whilst that of the upper one is composed of five circular compartments. Both are described by lines drawn across the external elevation.* The upper window, which gave light to the room called, in the

Household Book, for the year 1507. The foundation of Magdalene College, Cambridge, was begun by this unfortunate nobleman, but the endowment was not completed by him, and afterwards merged in the establishment formed by Sir Thomas Audley, A.D. 1542.

* A capricious taste in windows was characteristic of the latest style of Pointed or Gothic architecture. We find bay-windows resembling these in the ailes and oratories of Henry the Seventh's chapel at Westminster. The palace built by him at Richmond, now destroyed, had many such

survey, "the Great Chamber," is profusely studded, on the inside, with armorial badges of the founder's family, and its alliances. The bay-windows in the two central rooms of the same front correspond to these in elevation, but are narrower, and less elaborate in their plans, particularly the upper window, which has a simple angular projection.

PLATE III. Two portions of the upper and lower plans of the windows, shewn in the preceding Plate, are here drawn on a large scale, together with sections of their sills, and of a mullion of the upper window.

PLATE IV. This Plate is filled with other sections of the principal mouldings in the same windows; and the two varieties of arches, in the lights of the upper and lower windows, are shewn at large, with the centres of their curves. All these details must have been designed by men who were well versed in the most complicated forms of masonry, and are worthy of the architect's careful examination; but any further verbal description seems unnecessary.

PLATE V. ORIEL WINDOW AND DOOR-WAY, IN THORNBURY CASTLE.

The entrance shewn in this Plate opened from the cloister that surrounded the Privy Garden into the churchyard. The window above it belonged to the gallery over the cloister, which had three such windows looking towards the south. The details are of a neat character, without any complexity of mouldings, and will be easily understood from the several delineations.

PLATE VI. FIRE-PLACE, IN THORNBURY CASTLE.

The subject of this Plate is taken from the room marked A on the ground-plan, in Plate 8. It stands in the middle of the south side, very near to the bay-window. This is altogether a beautiful composition, the mouldings and carved ornaments being disposed with excellent taste.

PLATE VII. MACHICOLATED PARAPET, THORNBURY CASTLE.

The construction of this sort of parapet requiring great care, in order to give it a bold and good effect, consistent with safety, the example here displayed has been measured and drawn with the utmost accuracy; and the manner in which

windows in the front, which looked towards the Thames; and his gallery, in Windsor castle, has also some of the like character: and a few other instances might be named, but such examples are now very uncommon.

the several courses of stone are arranged has been exactly ascertained. The examples shewn in some of the preceding plates, selected from Herst-Monceaux, Warwick, and Raglan Castles, may be compared with this; particularly the latter, to which this at Thornbury Castle bears a great resemblance. The accuracy of proportion, and the neatness of outlines, in the projecting trusses, are worthy of particular attention.

PLATE VIII. ELEVATION AND PLANS OF THORNBURY CASTLE.

The ground plan shewn in this plate has been already mentioned, in the general description of the castle.

The elevation shews the front of the offices on the north side of the principal court, together with a section of the great gateway in the west front. The plan of the north front is also given on a scale corresponding to the elevation, and comprehends the gateway, with rooms on both sides of it. The whole extent of the western front is about two hundred and five feet; and it would, doubtless, have presented a magnificent elevation, had not the untimely fate of the founder occurred. The height of the southern tower was about sixty-seven feet, with its battlements complete; and the northern tower would, of course, have corresponded with its fellow in the elevation, as it does in the plan. The tower of the gateway in the centre would have been of the same height, and its turrets would have risen to the same altitude as that attached to the southern tower, which was seventy-five feet when complete. The intermediate parts would, probably, have been only about half the height of the towers, according to the proportions we find in the fronts of other mansions, colleges, &c., of this style.* At present the front only rises to the height of about twenty feet, with the exception of the south tower, and a turret on that side of the gateway. "The Steward's Chambers," southward of the entrance, are still covered with the temporary roof mentioned by Leland, and have been kept in a habitable state; whilst all the other apartments of this once splendid mansion have been demolished or reduced to naked walls.

PLATE IX. WESTERN GATEWAY OF THORNBURY CASTLE.

This entrance has a postern door on the north side of the principal gates in the west front, but the arch towards the inner court comprehends the breadth

* See plates of Magdalene and other colleges in Oxford, amongst the Examples of Gothic Architecture, First Series. The resemblance of the Duke of Buckingham's buildings, at Thornbury, to those of Cardinal Wolsey at Oxford, seems to be too slight for any inference of rivalry to be grounded upon it; which has been done by some modern writers.

of them both. A section of the smaller arch is given on the left hand of the plate; and one of the larger arch, on the right hand, in which the groove for a portcullis is shewn. The gates and portcullis are altogether wanting. The scroll over the gates contains this inscription, which is much defaced and difficult to read,—

Thys . Gate . was . begon . in . the . yere . of . owre . Lorde . Gode MCCCCXX.
The . ii . yere . of . the . regne . of . Kyng . Henri . the . viii . by . me .
Edw . Duc . of . Bukkyngha . Erle . of . Herforde . Stafforde
ande . Northampto .

On one of the small scrolls below this, is the Duke of Buckingham's motto, *Doresenavant*.* Over the scroll, in the centre, is a shield charged with his arms quartered in four coats;† and surrounded by the garter. The other shields are sculptured with heraldic badges, belonging to the builder's family.

PLATE X. This plate is filled with sections of the mouldings in the arches of the gates shewn in Plate IX., and those of the string-course and the label, or hood-mould over the gate. The capital belongs to the postern gate.

PLATE XI. ORIEL WINDOW IN THE NORTH FRONT, THORNBURY CASTLE.

This magnificent window is on the north side of the middle room, on the upper floor of the building already described. This room is called, in the old survey, "The Dining Chamber." It measured 38 feet in length, by 26 feet in breadth; and the height was at least 20 feet. The south side was lighted by a projecting window, shewn in the general elevation on Plate I., opposite to which was the fire-place. The panels wrought under the basement of the window are of a rather uncommon style, but produce a very pleasing effect.

PLATE XII. Various parts of the window delineated in the preceding plate are here given separately, in order to shew the sections of the principal mouldings, &c. The manner in which the projecting courses of the basement are bonded together by oblique joints is deserving of particular attention, (see No. I.) By this means the whole course becomes like one stone; and, being

* DORESENAVANT, DORÉNAVANT, or DORES-EN-AVANT, is an old French word signifying *henceforward* or *hereafter*. (See Cotgrave, Kelham, &c.) The import of this oracular motto proved most unfortunate.

† These arms are said to have been quartered by the Duke: viz., 1, Woodstock; 2, Bohun, Earl of Hereford; 3, Bohun, Earl of Northampton; 4, Stafford.—See Sandford's Genealogical History, folio, 1677, p. 232.

firmly set in the jambs, cannot be forced out of its place by the weight of the window.

PLATE XIII. FIRE-PLACE IN THORNBURY CASTLE.

This fire-place is taken from the middle room on the ground floor, and stands in the north wall. It bears a general resemblance to that displayed in Plate VI., with some differences of detail. The armorial badges, with which the outer mouldings of the former chimney are studded, are omitted in this; but they are inserted in the panels over the mantelpiece. The first panel bears a device used by King Edward III., and afterwards by Henry IV., Edward IV., &c., a white swan, with its neck encircled by a crown, to which a gold chain is appendant. The next bears a mantle with cords and tassels dependant. On the central panel the device appears to be the nave of a carriage-wheel, with flames of fire issuing from it. The next has an escutcheon charged with the Stafford knot.* On the fifth panel is a cognizance used by King Richard II., viz., a white hart, collared and chained. All these badges are repeated on the chimney-piece shewn in Plate VI., as well as on some of the door-cases, and other parts of the castle. The hearth is raised a little above the floor of the room, and is enclosed by a ledge of stone, for preventing the fire from being spread about. The fuel in general use at that time was wood, which did not require a grate.†

PLATE XIV. DOOR-CASE IN THORNBURY CASTLE.

This door-case stands between the "Great Chamber" and the "Dining Chamber," on the first floor. It is extremely elegant, being designed in strict correspondence with the chimney-pieces, and decorated with the same cognizances. One of these, the swan, is drawn on an enlarged scale. The same device is repeated in one of the spandrils, with the Stafford knot placed on the opposite side. The threshold, or sill, is raised above the floor, as is shewn in the section; this was commonly done in ancient buildings, with the intention of keeping out the cold wind, as the doors were cut short at the bottom, to give room for the rushes, or other litter with which the floors used to be spread.

* "Some noble families applied a device, which, being composed of simple cords implicated in a fantastic shape, were called knots. Those of Stafford, Bouchier, and Wake, are the more ancient."—Dallaway's *Inquiry into the Origin and Progress of Heraldry*, 4to., 1793, p. 396.

† Two very rich chimney-pieces in Windsor Castle, erected only a few years earlier than these at Thornbury, and of a similar style, are engraved in "Pugin's *Specimens of Gothic Architecture*," vol. i., plate 53. See also that in the episcopal palace at Wells, engraved in the present work.

PLATE XV. BRICK CHIMNEYS, THORNBURY CASTLE.

It seems rather extraordinary that brick should have been adopted as the material for chimneys placed on a building of stone; but it was evidently not done with a view to economy, as the construction is extremely elaborate and costly. These tunnels stand on the north side of the building; one of them belonging to the "Dining Chamber," and the other to the room beneath it. The shields on the left hand are charged alternately with the Stafford knot, and an antelope seated, a badge of the Bohuns, earls of Hereford.* The date of this curious piece of workmanship is carved in brick on the base, **Anno Christi**, (abbreviated) 1514.

DEANERY HOUSE, WELLS, SOMERSETSHIRE.

THIS interesting example of English domestic architecture, of the fifteenth century, was chiefly, if not entirely, built by John Gunthorpe, LL.D., who was elected dean of the cathedral of Wells, 18th December, 1472. Dr. Gunthorpe had his early education in Balliol college, Oxford, where he was distinguished for his diligence and abilities. At a more mature age he travelled into Italy, and entered himself a student at Ferrara, under the celebrated professor Guarini, one of the revivers of classic literature, who treated him with all the kindness of a parent. He gained the friendship of several other eminent scholars in Italy, where he took the degree of doctor in both canon and civil law; and after visiting Rome, and other seats of learning, returned to his native country with a great reputation.† He was appointed chaplain to Edward IV. in 1466; became Master of King's Hall, Cambridge; and was employed by the

* The golden knot, the silver swan, the blue mantle, and the antelope, were all badges of the family. *Archæol.* vol. xxv. 313.

† He had an intimate friend in Dr. John Phreas, or Free, an elegant scholar, and a native of London; who also studied at Oxford, and afterwards at Ferrara. He practised physic, some years at Rome, although he had taken holy orders; and died there, A.D. 1465, a few months after he had been nominated, by pope Paul II., to the bishopric of Bath and Wells: of which he never took possession. Dr. Gunthorpe brought home a great store of valuable books; some of which Leland found in the libraries of Oxford and Cambridge. See Leland, *Comment. de Script. Brit.* 2—462. Tanner, *Biblioth. Brit.* 365.

King in several embassies to foreign princes. The archdeaconry of Essex, and prebends in the cathedrals of London, Lincoln, Salisbury, and York; together with other benefices, were successively conferred upon him. He was appointed High Almoner to the king in 1478, and also secretary to the queen; and, in 1480, was advanced to the office of Lord Keeper of the privy seal, with an allowance of 20s. a day.

The accession of Richard III. to the crown of England, in 1483, did not interrupt the dean's prosperity; for he continued in his office of keeper of the privy seal, as well as the enjoyment of his accumulated benefices in the church: neither did the final victory of the house of Lancaster, which placed Henry VII. on the throne, in 1485, deprive him of royal patronage. We find Dr. Gunthorpe commissioned to treat with the king of Castile and Leon in 1486; and with the French king in 1490. He died in June 1498, and was buried in the cathedral of Wells.

We are informed by Leland, who was nearly his contemporary, that Dean Gunthorpe was esteemed by Edward IV. above all men of his time; and that, by the royal favour, he was enabled to display a style of splendour which no one, either of his predecessors or successors, could emulate. The Deanery-house is a memorial of his liberality; and, in viewing its exquisite details, we cannot help regretting, that so much of the original architecture should have been sacrificed in the progress of modern alterations.*

PLATE I. NORTH FRONT OF THE DEANERY, WELLS.

The whole edifice forms a quadrangle, inclosing a small court, on the north side of which stand the apartments shewn in the accompanying Plate. The front, towards the garden here displayed, is very picturesque, and remarkable for the rich ornaments of the principal windows. The ground-floor is divided into a kitchen, and other offices. At the west end is a staircase, originally leading to a very fine dining-room, which occupied two thirds of the first floor; but which is now divided into smaller rooms, and totally disfigured. The upper end was lighted by two oriels of most beautiful workmanship; one of which

* The Deanery was alienated from the church of Wells in the reign of Edward VI., A.D. 1552, when Dr. William Barlow, the bishop, granted it, together with other possessions, in exchange to the king, "for the benefit of some of his craving courtiers," as Strype remarks. The Dean, Dr. John Goodman, had been deprived of his benefice in 1550; but was restored on the accession of queen Mary. See Strype's Ecclesiastical Memorials, Book 1. chap. xxviii., and Book 2. chap. xiv. Le Neve's Fasti, p. 36, 37.

appears in the centre of this elevation. At the east end was a retiring chamber, about half the size of the dining-room. Above these rooms is another floor of chambers. The parapets of the roof are embattled; and, at the south-west angle rises a small tower, over the staircase, which, in its perfect state, was finished by battlements and pinnacles of a suitable style.* In this Plate a few mutilated parts have been restored; but the two windows in the lower story, next to the door, from which the mullions have been cut away, are left in their imperfect state: and the two shafts to the chimneys have not been restored, as the originals are wanting.

PLATE II. BAY-WINDOW, IN THE DEANERY, AT WELLS.

This very elegant oriel, or bay-window,† stands in the centre of the north front, and originally lighted the upper end of the dining-room, as already has been mentioned. The basement is plain and solid, as high as the first floor. The panels below the lights are sculptured with shields; two of them bearing the rose and radiant sun, a badge of king Edward IV., Dr. Gunthorpe's great patron;‡ and the other two what appears to be the tube or barrel of a hand-gun, in its primitive rude shape, formed of bars of iron fastened together by hoops. The scroll may be merely an ornament, or it might represent a leather strap, used in fixing the gun to the stock. This device, if the explanation be true, was meant as a rebus on the name of Gunthorpe; agreeable to the quaint taste of that age. The same devices are repeated on the panels of the parapet: and immediately beneath them appear four great *guns*, protruding from the plinth, in allusion to the builder's name.

The elevation shews the whole window, as seen directly in front. The section gives the projections; together with the profile of the interior arch, and the inside tracery of the left jamb.

* In Angus' Views of the Seats of the Nobility and Gentry, 4to., is a north-west view of the Deanery, at Wells, from a drawing by John Carter, F.S.A., published in 1796, in which the tower appears with four pinnacles at the corners, finished with vanes. See Plate XLII. A short account of the building, and of Dr. Gunthorpe, is also given in the same work. The drawing is neatly executed; but inaccurate in some particulars.

† In Archæologia, vol. xxiii. p. 106, is a "Disquisition on the member in architecture called an Oriel," by the late William Hamper, Esq. F.S.A., containing some curious instances of its occurrence in ancient records; but the derivation of this term, and its proper meaning have not been satisfactorily discovered.

‡ See "Examples," vol. i. p. 14, and Sandford's Genealogical History of the Kings of England, fol. 1677, p. 370—381, &c.

PLATE III. The curious groining, in the roof of the bay-window, is here shewn, in a plan and section; together with some details on an enlarged scale.*

No. 2. Gives the termination of one of the three pendants, attached to the inner arch. These are sculptured with a rose, surmounted by a small fetter-lock; a badge used by the princes of the house of York. The same device is repeated on one of the two coats which are quartered on the shield. This badge might probably be used by the dean, as a mark of favour from Edward IV.

PLATE IV. The plan A is taken through the parapet and battlements of the window; the other, B, is cut through the panels below the lights. Their respective places, in the elevation, are indicated by corresponding marks, in Plate II. The sections shew all the principal mouldings, on an enlarged scale.

PLATE V. SOUTH FRONT OF THE DEANERY, WELLS.

No. 1. Gives an elevation of the south front, on a small scale. It is only two stories in height; as is also the case in the east and west ranges of the quadrangle: but the north range has three stories. The windows of this front have been entirely modernized. It is terminated at the angles by two turrets, containing staircases. These turrets are square at the base, and are very neatly finished at the top, by octagonal spires; one of which is here shewn, on an enlarged scale.

PLATE VI. ORIEL WINDOW IN THE DEANERY, WELLS.

The double window, displayed in this Plate, is of very uncommon design. Its place is shewn in the general elevation of the north front, Plate I. The line of the window is straight, and the projection is scarcely a foot from the main wall of the building, as is shewn in the section. The bottom part rests on two corbels, from which rises a low pointed arch. In the spandrils of this arch, as well as those over that of the lower window, are repeated the devices of a gun, a sun, and a rose; already explained. The tracery, in both the upper and

* The groining here shewn has been copied from the window opposite to this, which looked into the inner court. It was exactly of the same size and character as the north window, excepting some small variations in the ornaments; but it has been blocked up, and a passage cut through the centre. The window in the north front has also suffered some mutilation of the mullions.

lower lights, is extremely elegant; bearing a close resemblance to the windows of St. Mary's Church, Oxford.*

PLATE VII. The principal details of the window, shewn in the preceding Plate, are here displayed separately. The soffit of the arch is beautifully wrought in tracery, and enriched with the armorial devices of a rose and sun, and a gun; in allusion to king Edward IV. and Dr. Gunthorpe. The same badges, as they appear on the front of the window, are given on a large scale in the present Plate.

PLATE VIII. WINDOW IN THE NORTH FRONT OF THE DEANERY, WELLS.

This window, or rather pair of windows, gives light to the eastern chamber of the first floor, in the north front, shewn in Plate I.

The external elevation is comparatively simple, having but very few mouldings. The spandrels are enriched with the same armorial badges as the larger windows. The jambs of the recess, on the inside, are quite plain; but the arch over it is filled with very neat tracery: of which a plan and section are given in the present Plate. This window projects about 1 foot 6 inches from the principal wall, running in a line with the adjoining chimneys. The projection is covered at the top of the window by a double course of moulded water-table; a section of which is here given.

THE BISHOP'S PALACE, WELLS.

THE episcopal palace at Wells appears to have been first erected by John de Villula, sometimes called John of Tours, from his being a native of that city. He became bishop in 1088, and, three years afterwards, translated the see to Bath, probably on account of the superior size and importance of that city. There he erected a stately church, the abbey having been destroyed by fire the year before his promotion. Notwithstanding the translation of the see to Bath, this prelate is said to have pulled down the cloister and lodgings erected by his predecessor, bishop Giso, at Wells, and to have built a mansion for the resi-

* See "Examples of Gothic Architecture, First Series," and "Specimens of Gothic Architecture," vol. i.

dence of himself and his successors in the same place. He died suddenly about Christmas, in the year 1122, and was buried in the abbey, or cathedral church, at Bath. Bishop Jocelyn, who was elected in 1205, and died in 1242, built the chapel of the palace at Wells, which still remains perfect. Robert Burnell, who presided from the year 1275, to his death in 1292, erected the stately hall, the subject immediately under consideration. Bishop Ralph de Salopia, or of Shrewsbury, fortified the palace, inclosing it with an embattled wall and a moat. He sat from 1329 to 1363. Ralph de Erghum is also said to have fortified the episcopal palace, and probably he made some additions to the works of his predecessor. This bishop sat from 1388 to 1400. That munificent prelate, Thomas Beckington, a pupil and a worthy imitator of the illustrious William of Wykham, bishop of Winchester, greatly improved the palace, as he also did the cathedral and city of Wells. He erected the gate-house, at the cost of above 200 marks. He also built the cloisters, the parlour, chambers for the lodgings of visitors, the principal kitchen, with conduits for conveying water to it; and also the buttery, cellar, and bake-house, and made stews for feeding fish. On these works he expended above a thousand pounds, a considerable sum of money in those days.* Bishop Beckington was consecrated in 1443, and died in January, 1464-5.† Leland, who visited Wells in 1542, has given the following brief description of the palace, in his Itinerary. "The Area afore the Bishop's Palace lyeth Est of the Market stede, and hath a fair high Waul toward the Market stede, and a right goodly Gate House yn it, made of late by Bishop *Bekington*, as it apperith by his Armes. On the South side of this Area is the Bisshop's Palace dichid brodely and waterid about by the Water of *S. Andres* Streame let into it. This Palace ys strongely waullid and embatelid Castelle lyke, and hath in the first Front a goodly Gate House yn the middle, and at eche ende of the Front, a round Towr, and 2 other round Towers be lykelihood yn the Southside of the Palace, and then is ther one at every corner. The Haul of the Palace ys exceeding fayre. The Residew of the House is large and fair. Many Bisshops hath bene the Makers of it, as it is now."‡

* Itin^m. Willelmi de Worcestre, Edit. Nasmith. 8vo. 1778, pp. 286, 287, &c.

† Memoirs of Bishop Beckington, and the other prelates here referred to, will be found in the "Lives of the Bishops of Bath and Wells," compiled by the Rev. S. T. Cassan; 8vo. London, 1829. The researches of this gentleman have elucidated many curious facts in the ecclesiastical history of England.

‡ Leland's Itinerary, vol. ii. folio 41.

This magnificent residence remained but a very short time after Leland had seen it, before its dilapidation commenced.

A new race of prelates succeeded, of a totally different temper from their generous predecessors. These were needy men, who had no money to expend on buildings and public works, but were intent on raising portions for their sons and daughters, out of the spoils of the church. A royal licence, issued in November, 1550, authorising Dr. William Barlow, then bishop of Bath and Wells, to alienate and grant in fee-simple, all the palace at Wells, with all its precincts and appurtenances, together with divers other lands, &c., to Edward, duke of Somerset.* The tragical fate of this nobleman, who was beheaded at the commencement of the year 1552, occasioned these possessions to revert to the crown; and, a few months afterwards, letters patent were granted for an exchange, by which the bishop recovered the deanery, the palace, and all the manor, borough, and hundred of Wells, &c., late parcel of the duke of Somerset's estates.† These grants were followed by a letter—"signifying his Majesty's contentation, that the Bishop having many fit places within the precinct of the house of Wells, to make an hall of, and for his hospitality, may (edifying one thereon) take down the great hall now standing, and grant the same away: commending unto him for that purpose Sir Henry Gates, upon knowledge had of the Bishop's good inclination towards him. Dated in September," 1552.‡ The permission to take down this noble hall was immediately used for the stripping off its roof, but the walls were left standing. Since that time, the habitable apartments of the palace have been reduced in extent, and some of the offices demolished. Nevertheless, it still retains a grand and venerable appearance, having much of the character of an old baronial castle.

* Strype's Ecclesiastical Memorials, vol. ii. pt. 2, p. 257, Oxford edition, 8vo. 1822.

† Strype, vol. ii. pt. 2, p. 271.

‡ Strype, p. 272, 273. Sir Henry Gates, or Yates, was a gentleman of the privy chamber to Edward VI., and brother to Sir John Gates who was at first a groom of the chamber in the court of Henry VIII., but advanced under Edward VI. to be vice-chamberlain, and captain of the guards. He acquired a large estate by grants of lands taken from the bishopric of Winchester and other ecclesiastical property. Sir John Gates was beheaded 22nd August, 1553, at the same time with his patron, the Duke of Northumberland, whose attempt to set Lady Jane Grey upon the throne he was said to have projected. Sir Henry Gates was condemned on the same indictment, but his execution was respited. Bishop Godwin ascribes the ruin of the hall at Wells to Sir John Gates; and Sir John Harrington attributes it to Dr. Barlow, in whose time the churches of Bath and Wells were most barbarously plundered and ruined. See Godwin's Lives of Bishops; and *Nugæ Antiquæ*, by Sir John Harrington, vol. i.

PLATE I. THE HALL OF THE BISHOP'S PALACE, WELLS.

No. 1. An elevation of the north side, which faces the front court of the palace, is here given. It remains tolerably perfect, excepting the porch, which was taken down not many years since. The porch was large, and had a vaulted roof over the entrance, with a chamber above it. The walls of the porch were embattled, and nearly as high as those of the hall.* The upper window, shewn on the right hand of the entrance, opened into a chamber at the west end of the hall; the two small lights below it belonged to an office under the chamber; and the door near them led to the room over the porch.

No. 2. Shews an elevation of the west end. The upper window belongs to the chamber, and the door led to the kitchen and other culinary offices.

No. 3. This plan shews the entire form of the walls, but the columns that supported the roof cannot be shewn, as every vestige of them has been erased. We have the testimony of William of Worcester, who saw this hall whilst it was perfect, that it had two aisles;† and other instances might be adduced of halls so divided into a nave and aisles, by arches and columns: indeed, that seems to have been the usual plan in halls of large dimensions, previous to the fourteenth century, when an improved manner of constructing arched roofs of timber, superseded the necessity of columns. The length of the hall was divided into five bays, four of which were occupied by windows on each side, and one by the door. The three openings at the lower end of the hall, led by a passage under the floor of the great chamber, to the kitchen, buttery, pantry, and other offices now demolished.‡ The turret, at the north-east angle of the hall adjoins to the

* See the view published by S. and N. Buck, in 1733, a very interesting performance, notwithstanding some violations of perspective. The porch was then perfect, and was covered with lead, and the shell of the hall was standing entire, but without any roof.

† “Memorandum quod aula episcopatus Wellensis continet per estimacionem circa 80 gressus super navem et duos elas. Latitudo ejus continet circa 46 gressus. Et habet pulcrum porticum archuatum cum volta.” Itin. W. de Worcestre, p. 284. This was written about the year 1478.

‡ The hall of the bishop's palace at Lincoln, erected nearly a century earlier than this, was built on a similar plan, but was not so long by about thirty feet. The central part of the roof was supported by two rows of pointed arches, four on each side. There was a great chamber at the lower end of the hall, with a passage beneath it leading to the kitchen, buttery, pantry, &c., exactly as at Wells; and it also had a porch in the same position, with a chamber over the entrance. The roof at Lincoln was carried in the same range over the great chamber; but at Wells there seems to have been only a flat roof over the chamber, with a gutter at the west end of the building. See the elevation in Pl. I, No. 2. The roof of the hall had undoubtedly two gables.

the hall.* The external form of this window is remarkably simple, consisting merely of three perforations, chamfered round the edges. The inside is more enriched, and has two small columns and a moulded arch, finished by sculptured busts. The lower part of the window, on the inside, has probably been cut down in some modern alteration: a seat formed of stone, is commonly found under such ancient examples of domestic windows as remain entire. The ornamental details are very neat, and shew the style prevalent about the middle of the thirteenth century.

PLATE VI. CHIMNEY-PIECE IN THE PALACE, WELLS.

The style of this chimney-piece refers it to the latest period of Gothic architecture, although it is pure from any admixture of Italian ornaments, which were introduced in the reign of Henry VIII. It was probably the work of Bishop Oliver King, who sat from the year 1496 to 1503, and who rebuilt the abbey church of Bath in a magnificent style, but died before its completion. The running patterns of foliage and fruit, which are carved on the arch and the cornice, are extremely rich; and the octagonal piers on each side produce a very good effect.

PLATE I. CONDUIT FOR WATER, BISHOP'S PALACE, WELLS.

This little structure is externally of a quadrangular form, and the quoins are guarded by four buttresses projecting diagonally from the walls. The inside is circular, and has a round cistern in the middle of the floor for containing water. The roof is vaulted, and rises pyramidically at the top, which is finished by a small embattled turret, with the figure of a lion, or some other animal, seated upon it. The plate gives an elevation of one side, and a section taken through the centre. From the style of the windows and mouldings, we may attribute the erection of this conduit to bishop Beckington, who supplied the palace with water, as William of Worcestre tells us,† and who also built a beautiful conduit in the market place at Wells.

PLATE II. The plan of the building is here given; one half shewing the

* On the ground-floor of the palace is a spacious room, of the architecture of the same age. It has a vaulted roof, supported by a row of columns in the middle. The present bishop has repaired this apartment, and furnished it with specimens of mineralogy, fossils, &c. In the same room are also a carved chair, a bedstead, and some other pieces of ancient furniture, which are said to have been brought from Glastonbury Abbey.

† Itin. p. 287.

lower part with the cistern, and the other, the upper part, looking towards the roof. The mouldings are all of neat and pleasing forms, and afford very useful examples of details, where elaborate ornaments are not required.

GLASTONBURY ABBEY, SOMERSETSHIRE.

DURING a long series of ages, Glastonbury Abbey was regarded with great veneration, as one of the earliest places, if not the very first, where Christianity had been planted in Britain. The origin of it is lost in obscurity, and its early history is so mingled with very improbable legends, that no clear deduction can be made. The first establishment was, undoubtedly, very poor and small. The original church is said, in some very old accounts, to have been constructed in a rude way, with branches of trees, wattled together, and covered by a thatched roof.* What seems to have been merely a hermitage, inhabited by a few devout persons who retired to this place on account of its solitary situation, Glastonbury being then a small island, surrounded by marshes and thickets, afterwards became a numerous establishment of monks. Ina, king of the West Saxons, enriched the Abbey with most liberal donations, and was so great a benefactor, that he has been described as the founder of it; but there was certainly a church and a religious community settled here long before his time.† Ina, who had acquired the reputation of being a wise and valiant prince,‡ retired, in his old age, to Rome, A.D. 728, where he died in a monastery. From that time Glastonbury Abbey continued in a prosperous state, until the invasion of the Danes, who demolished it in the year 873. It was restored by the kings Edmund and

* Sir Henry Spelman, in his first volume of the Councils of the British church, folio, 1639, has given an ideal representation of this primitive oratory; together with an impression from a brass plate, formerly affixed to a column in the abbey church of Glastonbury, on which was engraved a legend, of its being founded in the year 31, after our Lord's Passion, by Joseph of Arimathea, and twelve disciples. This plate was evidently of no great antiquity, and probably had been put up when the presbytery was enlarged, by abbot Monington, in the reign of Edward III. The inscription on it had only been copied from some monastic chronicles, as the learned editor remarked.

† The church of Glastonbury is styled *ancient*, in a charter dated A.D. 601. Spelmanni Concilia, 1—20.

‡ Ina succeeded his cousin Ceodwalla in 689, and was one of the best and greatest princes of his age. His laws are still extant. See Spelman, Wilkins, &c.

Edgar, at the beginning of the tenth century, when the abbey was settled in regular monastic discipline, under the care of the celebrated St. Dunstan, who became, successively, abbot of Glastonbury, bishop of Worcester, and archbishop of Canterbury.* The destruction of this venerable establishment was effected with a degree of cruelty and violence quite characteristic of Henry VIII. The abbot, Richard Whiting, had governed his monastery for many years, with great regularity and prudence; and was an old man of a pious and irreproachable character. The ample revenues of the abbey were partly expended in the maintenance of young men and boys, who were educated under the care of the abbot; and a large portion was spent in the relief of the poor, and hospitality to travellers and strangers. The abbot kept a numerous establishment of servants, as was commonly done in the houses of the prelates and nobility of ancient times. The steadiness of the abbot, in refusing to give up his trust, for the purpose of destruction, made it necessary to bring him in guilty of some crime, in order to accomplish the impious project then in hand; as the pretence was set up, that no religious house was destroyed, unless it had been voluntarily surrendered into the king's hands, or had been forfeited by felony or treason. Accordingly, when the visitors had found the abbot constant in his resolution of refusing to sign a surrender, he was apprehended at his manor house of Sharpham, near Glastonbury, and conducted to London. He was committed prisoner to the Tower; and certain persons were sent to examine him, by Thomas Cromwell, the king's Vicar-General in Spirituals, and his prime minister in destroying the religious houses, who managed the prosecution.† Abbot Whiting was soon sent back,

* A historian, whose diligent and impartial researches have cleared up some very curious points of history, has lately undertaken to vindicate the injured characters of St. Dunstan, and some other eminent persons of the Saxon times, from the calumnies with which they have been assailed by a party of modern writers, who seem to have studied how to excel in the art of defamation. The fact is, that the ordinary histories of our country are so perverted, by prejudices and misrepresentation, as to be unworthy of the least credit. But a taste for sounder information has arisen; and many conspicuous personages, in our history, are likely to change their places; some to rise, and some to fall.

See the History of Europe during the Middle Ages, vol. iii. forming part of Dr. Lardner's Cabinet Cyclopædia, 1834, pp. 260—297, &c.

† See Ellis's Original Letters, Second Series, vol. ii. 116. The unprincipled character of Thomas Cromwell is intimately displayed in an original paper of his notes, entitled "Remembrances," Cotton, Lib. Titus, B. i., from which some extracts are published in the above work. His memoranda, "to se that the evydens be well sortyd;" and the business-like manner in which he speaks of the torture called the *Brack*, are highly characteristic of the man. The Vicar-General having completed his great work, the destruction of the monasteries, soon received his reward. He was attainted of high treason and

with an order to await the king's pleasure; but, upon his arrival at Wells, he was unexpectedly summoned to take his trial, 14th November 1539. Several artful charges were made out, of the abbot having robbed his church of some plate; and of his concealing a treasonable book, which censured the king's divorce, and which had been found on searching his chambers.* On these strange indictments he was condemned to suffer the cruel death of a traitor;† and, the next day, the venerable old man was taken to Glastonbury, without the least regard being paid to his age and character: for he was not even allowed to take leave of his brethren,—a small indulgence, which he is said to have begged with tears, but, being laid upon a hurdle, he was drawn up to the Torr Hill, and there hanged and quartered. Two monks, named Roger Jacob and John Thorne, were executed, at the same time and place, with their abbot, as his accomplices.‡ The abbey was immediately seized by the king's officers; and the monks were expelled.§

The buildings of Glastonbury abbey were the work of many successive abbots; and, at the period of its dissolution, the whole was most extensive and magnificent. The abbey church was exceeded, in grandeur, by very few cathedrals; and the cloisters and habitable apartments were built on a scale corre-

heresy; and beheaded, without the formality of a trial, 20th July 1540: about three months after he had been created Earl of Essex.

* See an original letter, from the Visitors to the Lord Privy Seal, No. 67. of the Records in Burnet's History of the Reformation, vol. iii. part 2. p. 211, Oxford edition, 1816. Hugh Cook, *alias* Farrington, abbot of Reading, with two of his monks; and John Beche, abbot of Colchester, were executed about the same time, and on similar charges. Collier and Willis say they were condemned as traitors for denying the king's supremacy; but this they had acknowledged four years before, or they would not have been spared so long.

† See the terms of the sentence passed on Edward, Duke of Buckingham, in 1521, Gentlemen's Magazine, March 1834, p. 268. This horrible penalty has only been lately struck out of the English statutes, long after the actual perpetration of the butchery prescribed by the law had been discontinued.

‡ The following report was transmitted by John, Lord Russell, in a letter from Wells, dated 15th November, 1539: "My Lorde thies shalbe to asserteyne that on Thursdaye the xiiiith daye of this present moneth the Abbott of Glastonburye was arrayned, and the next daye putt to execucyon wyth 2 other of his monkes for the robbying of Glastonburye churche, on the Torre Hille next unto the towne of Glastonburye; the seyde abbot's bodye being devyded in fower parts, and hedde stryken off; whereof oone quarter stondythe at Welles, another at Bathe, and at Ylchester, and Brigewater the rest: and his head uppon the abby-gate of Glastonburye."

See Ellis's Original Letters (First Series), vol. ii. p. 98.

§ The site of Glastonbury Abbey was granted, 1 Edward VI. to Edward duke of Somerset: and afterwards, 1 Elizabeth to Sir Peter Carew.

sponding to the vast numbers of inmates, servants, and guests, who were usually lodged in the abbey.* These have almost totally perished. Of the great church, only some detached fragments remain standing; with the exception of St. Joseph's chapel, of which the walls are nearly entire.† The Abbot's lodgings, which formed a spacious mansion, were pulled down in 1714;‡ and the rest of these noble ruins has been so thoroughly demolished, for the sake of the materials, that the only entire piece left is the kitchen, represented in the following Plates.

PLATE I. ABBOT'S KITCHEN, GLASTONBURY ABBEY.

This remarkable structure, though generally described as the *Abbot's Kitchen*, was, more probably, intended for the general use of the community. Its erection has been attributed to abbot Whiting, who is said to have constructed it on the following occasion:—The king had taunted him for gluttony, and luxurious feasting; and said, sarcastically, that he would burn his kitchen: to which the abbot haughtily replied, that he would build such a one as all the wood in the royal forests could not consume. This idle story is equally unsuitable to the characters of abbot Whiting, and of Henry VIII.; and is sufficiently refuted, by the style of the building itself, which shews, that it was erected above a century before their time. Probably it was the work of John Chinnoek, who governed the abbey from 1374, to his death, in 1420, and who is recorded to have rebuilt the cloisters, and several other apartments; some of which had been commenced by his predecessors.

The plan gives horizontal sections at two different points. The lower half shews the floor, which measures 33 feet 6 inches square, within the walls. It has a door in the middle of the south side, and another opposite to it; and a window on every side. The angles are crossed by the four arches of the fire-places, which reduce the upper part to an octagon. Every fire-place had a

* The abbot's household consisted of 300 persons. And the number of strangers entertained, on some occasions, had been 500.

† This is a very curious piece of architecture of the mixed style, which prevailed at the period when the pointed arch began to supersede the semicircular one. See Britton's *Architect. Antiq.* vol. iv.; Carter's *Ancient Architecture of England*, folio; *Vetusta Monumenta*, vol. iv.; Grose's *Antiquities*; &c.

‡ These lodgings are shewn in plates 36 and 37 of Stukely's *Itinerarium Curiosum*; and also in Hollar's views in the *Monasticon*. They were probably erected by Abbot Beere, the immediate predecessor of Whiting.

separate shaft or tunnel ; but these have entirely perished. The bottom parts of the buttresses are rounded off in front ; which seems to have been done on account of their being inclosed by some passages and low buildings, which originally surrounded the kitchen, as appears by the marks remaining on its walls.

PLATE II. . ELEVATION OF THE WEST SIDE.

The whole elevation stands complete, as here represented ; with the exception of the battlements, and the tunnels of the four chimneys : of which there was one at each angle, standing, probably, about as high as the base of the lantern.

PLATE III. This Plate exhibits a vertical section of the building taken in two parts : No. 1, on the left hand of the centre, extending along the line marked A,A, in the plan, Plate I ; and No. 2, on the line marked B,B, in the plan. In No. 1. is shewn half of one of the flat-headed windows, and of the door beneath it ; and, in No. 2, half of one of the arched windows. The roof is supported by eight arched ribs, springing from the angles of the octagon. These ribs are connected, at the top, by a circular curb, which forms the base of the inner part of the lantern. The walls of the lantern are double, the outer part being octagonal, and the inner of a cylindrical form, and eight openings are formed at the bottom of it, between the ribs ; as is more clearly shewn in the plans, upon the first Plate.

The construction of this lantern is exceedingly ingenious, being well calculated for relieving the kitchen from excessive heat or smoke, and, at the same time, light and strong ; as its durability has evinced.*

PLATE IV. A compartment of one side of the lantern is here shewn in detail ; together with sections of all the principal mouldings.

* Dr. Stukely thought that a bell was originally hung in the lantern, for the purpose of summoning the poor to receive alms ; and he has so represented it in one of his plates : but there is no appearance of any bell having ever been placed there.

THE GEORGE INN, GLASTONBURY, SOMERSETSHIRE.

THE George Inn; or, the *Abbot's Inn*, as it is frequently called, appears to have been built by John de Selwood, abbot of Glastonbury, in the reign of Edward IV. He is said to have annexed two closes of land to it, situated behind the house, and to have assigned it to the chamberlain of the abbey. Mr. Gough, and some other authors, have described this inn as being intended for the gratuitous entertainment of pilgrims resorting to the abbey; but it seems more likely that it was built for the use of ordinary travellers who paid their own expenses, and to have been occupied by a tenant of the abbey.* It has been always distinguished by the sign of St. George slaying the dragon,—a very favourite cognisance of ancient times.

PLATE I. SOUTH FRONT OF THE GEORGE INN.

The front, which looks into the high street, exhibits a valuable example of the domestic architecture of the fifteenth century; and has been so far preserved, as to enable the draughtsman to restore the elevation to its original state; as it is here represented.† The entire elevation is distributed into small compartments, by the arrangement of the window-lights, and blank panels; giving it a very ornamental effect. Between two of the windows, in the upper story, is a small figure, standing in a niche, which seems to have represented St. George; and, opposite to it, is another small niche, resembling a tower, with a portcullis in its entrance. There appear to have been several small figures, similar to that looking over the battlements of the bay-window; but all the others have been destroyed. It holds a cup in one hand; as a symbol of hospitality. For the sake of internal convenience, the door is not placed exactly in the centre; and only one side projects forward, in the form of a canted window.

* Gough's Additions to Camd. Brit. vol. i. p. 101, Joan. Glaston, p. 282. Edit. Hearne, 1726. John de Selwood was elected abbot, 15th November, 1457, and governed the monastery till his death, in 1493. His family name was Edmunds; but he was denominated Selwood, from the place of his birth; according to the custom of the clergy in former times. The George was always an *Inn*, and not a *Hospital*, as Mr. Gough would make it.

† Some of the windows have been partly stopped up, and others are mutilated and deprived of the iron grates, with which they were originally guarded. Those in the lower story have suffered the greatest injury.

Such a disregard of uniformity of parts, to which modern architects almost invariably adhere, may be commonly observed in the works of the middle ages. The central shield, over the door, is sculptured with the royal arms of France and England, quarterly, supported by a lion and a bull, as they were borne by Edward the Fourth. That on the dexter side bears the cross of St. George; or, the arms of the abbey of Glastonbury. The third shield is defaced; but the arms upon it, perhaps, belonged to the builder, abbot Selwood.* The roof which now covers the house, although of considerable antiquity, is probably not the original one, which seems to have been flat, and covered with lead. The top of the turret, on the right hand, has been raised by an additional piece of work, which is pierced through the middle, for the purpose of containing a small bell.

PLATE II. The ornamental details of the windows are here set out at large; with sections of all the mouldings, on the jambs, mullions, cornices, &c.; with marks of reference to their respective places in the general elevation. These mouldings are very nicely designed, and have been drawn with great care and precision.

PLATE III. No. 1. Displays the stone truss or bracket, which supports the sign.† The cornice is decorated with several small shields, each bearing a cross, and has the letters, I. S. interwoven on one side; being the initials of the builder's name, John Selwood.

No. 2. Two horizontal sections of the front are here given; the lower one being cut across the windows of the ground floor, and the other, through those of the third, or upper story. The projections of the bay-windows, the two hexagonal buttresses, or turrets, which terminate the ends of the front, and also the bracket for the sign, are shewn on these sections.

* Dr. Stukely noticed the supporters of the royal arms, when he lodged at the George Inn, A.D. 1723. The arms of Glastonbury abbey were borne with certain variations. A cross always formed the chief part, but sometimes it was plain, at others, botany, flory, &c. See Tanner, in Pref. to *Notitia Monastica*, XXXIII. The arms formerly on the third shield are described by Mr. Gough. Camden, vol. 1, p. 101. The back ground in the central panel is filled with roses, and the sun appears over the shield with the royal arms.

† Originally, it is probable, the sign consisted of figures of St. George and the dragon, sculptured on a large scale, and blazoned in proper colours; as we know that formerly the signs of inns and tradesmen's shops were often embellished with carving and painting of very costly workmanship.

No. 3. Gives a plan of the whole building, on the ground-floor, shewing the several rooms into which it is divided, and also the passage, and the circular stone stair-case. Beneath the two larger rooms is an arched cellar.*

TRIBUNAL HOUSE, GLASTONBURY.

PLATE I. The subject of this plate is a domestic building, situated in one of the streets of Glastonbury, which has acquired the name of the *Tribunal*; but how it came to be so called, seems quite unknown. It undoubtedly belonged to the abbey, and appears to have been intended for a dwelling-house, having no resemblance to a hall or court of justice. The small plan shews the ground-floor. There is one room in front, with a passage leading into the court behind the house. At the back of this room is a winding staircase, with stone steps, and another apartment looking into the back yard. The ceiling of this room is plastered, and divided into four compartments, with ornamental mouldings. A third room, behind the others, opens into the court. The details of the several parts of the front, are neat and appropriate, and from their style, as well as from the royal arms, and cognisance, sculptured over the door, we may judge that the building was erected in the early part of the sixteenth century, probably by abbot Beere, who contributed greatly to the improvement of various edifices belonging to his monastery.† The oriel, or bay-window, is said to have been formerly ornamented with escutcheons of the arms of several kings, abbots, and other benefactors to the abbey, in stained glass, but nothing of these decorations is now remaining. The plate gives an elevation of the whole front; an upright section; and two horizontal sections; together with details of the mouldings.

* A narrow tunnel, for draining the water from this cellar, has been magnified into a subterraneous passage, through which the monks are said to have secretly come from the abbey, to visit female pilgrims at the inn. This filthy story has no authority but what it may derive from the prurient imagination of its authors; and they, and not the monks, are disgraced by such inventions.

† Richard Beere was installed abbot in 1493, and died in 1524. The windows in front of the abbot's lodgings, appear to have been of a style similar to these, according to the print published in Stukely's *Itin^m*. Curiosum, which seems to have been drawn with care, however rude in execution.

THE ABBOT'S BARN, GLASTONBURY.

THIS stately monument of the architectural magnificence which formerly distinguished Glastonbury, was overlooked by Stukely, Gough, and most other antiquaries and tourists, who have visited and described the ruins of the abbey; although it is certainly one of the finest, if not of the largest examples of its kind. No information appears as to the time when this barn was erected, and we can only judge of its age by the style of the ornaments; from which it may be referred to about the same period as the kitchen, viz., the latter end of the 14th, or the beginning of the 15th century, when abbot Chinnock presided over the monastery.

PLATE I. ELEVATION OF THE SOUTH SIDE, ABBOT'S BARN.

An elevation of the whole building on the south side, is here exhibited, together with details of the symbols of the four evangelists, which are carved upon the gables of the roof.

PLATE II. DETAILS OF THE ABBOT'S BARN.

No. 1. At the top of the plate is given a plan of one half of the barn, which will sufficiently explain the size and form of the whole. The threshing-floor is in the middle of the barn. The large doors through which the corn is brought, are placed at the ends of the two porches or transepts, in which are smaller doors on each side. The beams and braces of the roof are shewn in the right hand portion of the plate.

No. 2. Shews a window in the gable of one of the porches. These windows are very handsomely moulded, in a bold and rich style. The details of the jambs and mullions are shewn at large, in the section No. 3, where the plan of one of the door-jambs is also drawn; and likewise the coping of a buttress.

PLATE III. ELEVATION AND SECTION OF THE ABBOT'S BARN.

No. 1. The elevation of the west end is here given with one side of the north and south porches, in each of which is an arched door. The design of the great gable is at once appropriate and beautiful. The narrow loop holes, necessary for the ventilation of the interior, are made subservient to architec-

tural ornament; and the figure of the cross in the upper loops, with the emblems of the four evangelists, and the mystical *tri-une* form of the tracery in the windows above them, are all memorials of that religious spirit which animated the pious builders.

No. 2. Shews a section of the roof, which resembles that of a hall, being supported by arches of timber, arranged very symmetrically, but in a plain manner.

PLATE IV. DETAILS OF THE ABBOT'S BARN.

The two gables of the main roof are terminated by statues, about half the size of the human figure. That on the west end, here delineated, represents a bishop, habited in the ancient ecclesiastical vestments, and bearing his pastoral staff.* Beneath this figure is given a section of one of the coping-stones of the gables, which are worked so as to lap over each other, for the purpose of keeping the joints dry. The two smaller gables are terminated by crocketed finials, of which one is here drawn, both in front and profile. At the bottom of the plate are delineations of the coping on one of the buttresses, which flank the gables of the porches, each of which bears the figure of a mastiff dog, with cropped ears. Above these are given the front and profile of one of the heads which support the copings of the great gables. This is intended for a king wearing an open crown. In the top corner is a section of the cornice which runs along the sides of the roof, immediately under the eaves.

PLATE V. DETAILS OF THE ABBOT'S BARN.

The upper part of this plate displays an elevation and section of one of the triangular windows in the great gables of the barn. These windows are well designed, and ornamented with very handsome mouldings.† Lower down in the plate is shewn one of the cross loops, of which there is a pair in each of the great gables. These loops resemble those commonly made in the walls and towers of ancient castles, for the purpose of watching or of shooting at the assailants; here, their intent was quite harmless, and only for giving air and light to the interior of the building.

* These statues probably represented some of the patron saints of the abbey, or of its principal benefactors.

† The aisles of Westminster Abbey have windows in their roofs of a similar pattern to these, but of much larger size, and more elaborate detail; and the nave of Lichfield Cathedral has windows in the clerestory, formed like these, of segments of three circles, arranged in a triangle.

In concluding the description of this fine example of ancient architecture, it can hardly be thought impertinent to express an earnest wish for its preservation. The builders of the middle ages have left monuments of their skill and liberality, with which few, indeed, of our modern works can be fairly compared. The excellent construction of these fabrics has enabled them to endure for ages, where they have not been destroyed by barbarous hands; and the taste with which even the subordinate parts were finished, as we see in this example, could impart grace even to a barn.

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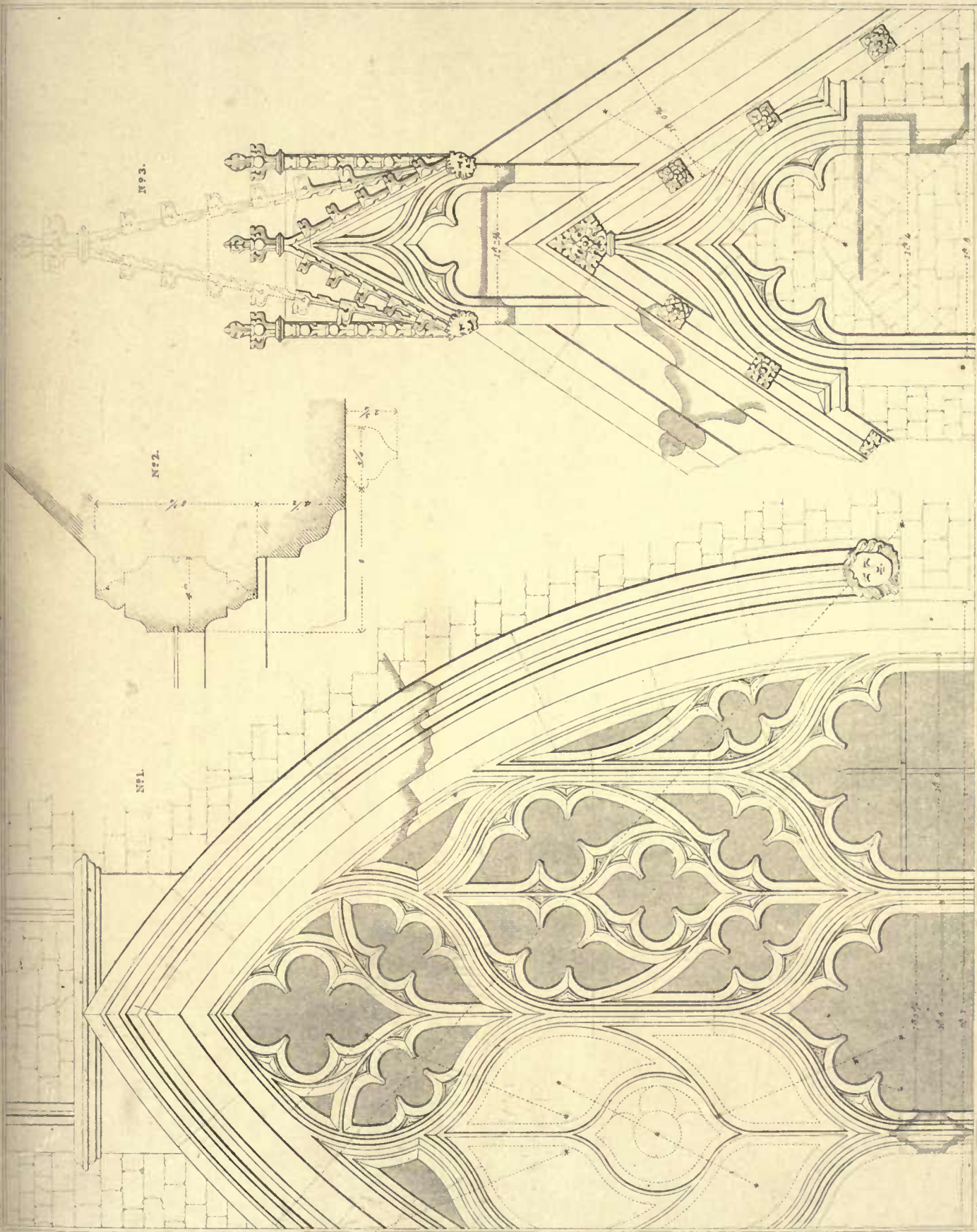
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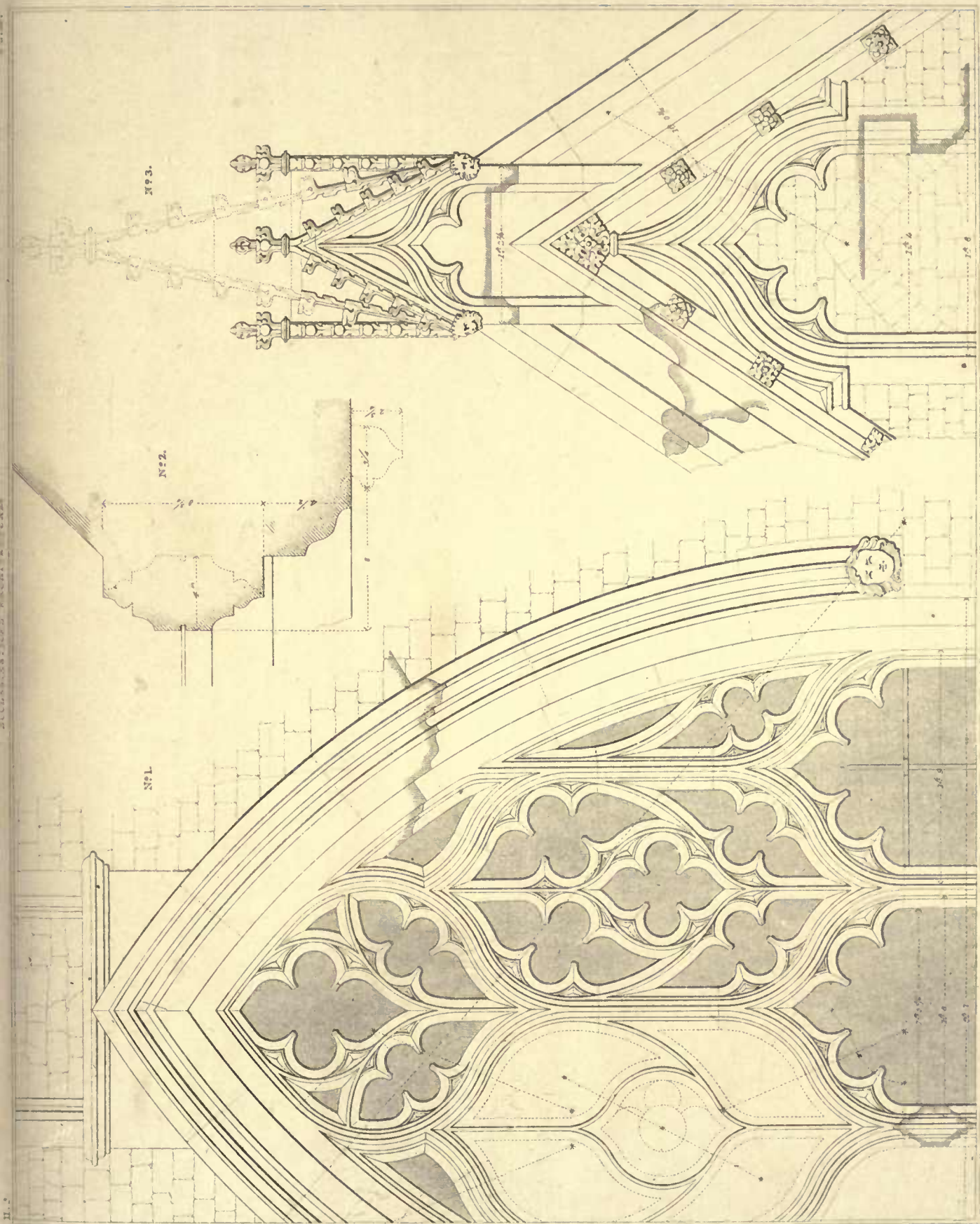
A. Pugin Archt. drew.

Scale 1" = 1' 6"

Drawn by T. T. Bury Engraved by G. Gladwin

CHAPEL OF HOUGHTON IN THE DALE, NORFOLK.

N°1. West Window. N°2. Parade of Gable. N°3. Parade on the Top of Gable.



Drawn by T. E. Bury Engraved by G. Gladwin

Chapel of Houghton in the Dale, Norfolk.

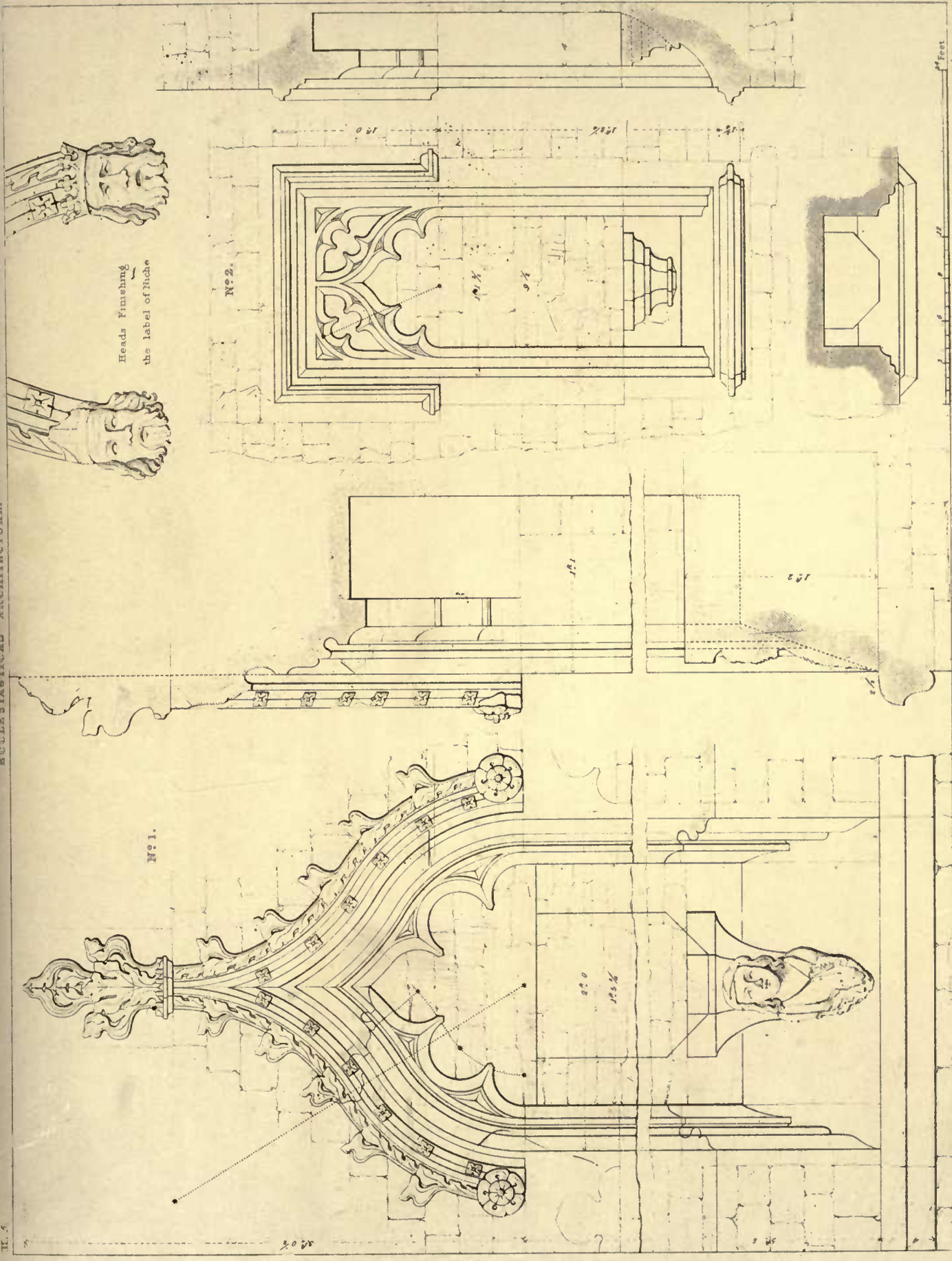
A.ugin Archt. direz.

N°1. West Window. N°2. Window of the Pinnacle on the Top of Gable.



Drawn by T. L. Bury. Engraved by P. Kennin

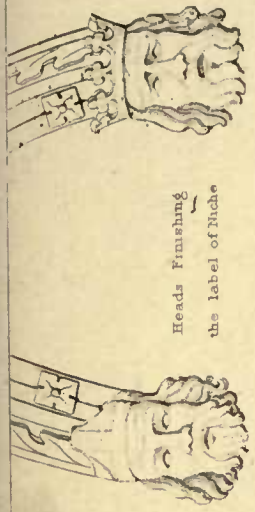
CHAPEL OF HOUGHTON IN THE DALE, NORFOLK.
West Front Canopy at the end of Gable. - N^o 1 Front. - N^o 2. Side.



No. 1.

Heads finishing
the label of Niche

No. 2.

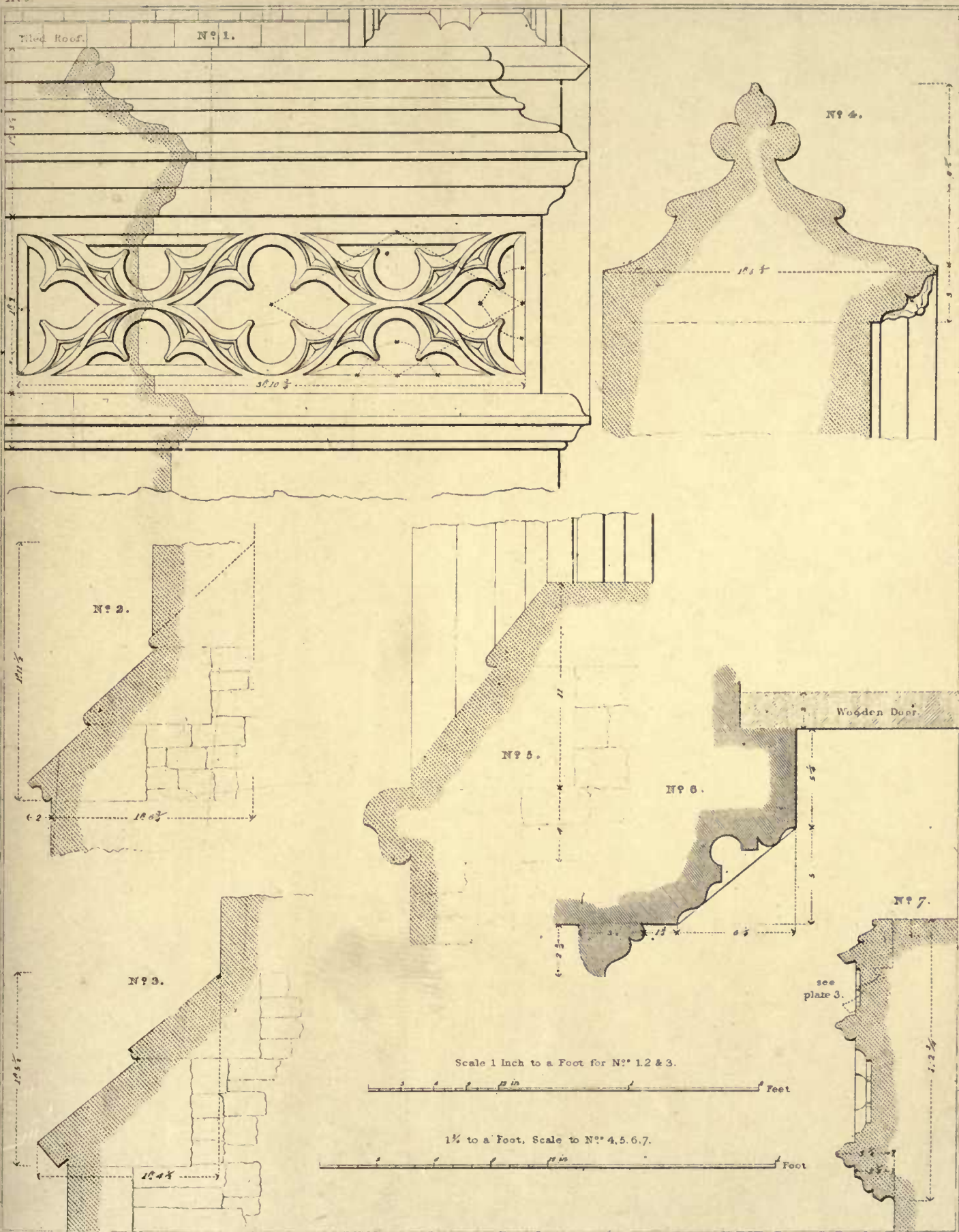


A. Fagin. Architect. direct.

CHAPEL OF HOUGHTON IN THE DALE, NORFOLK.

West Front, No. 1. Niche by the Window - No. 2. D. by the Door.

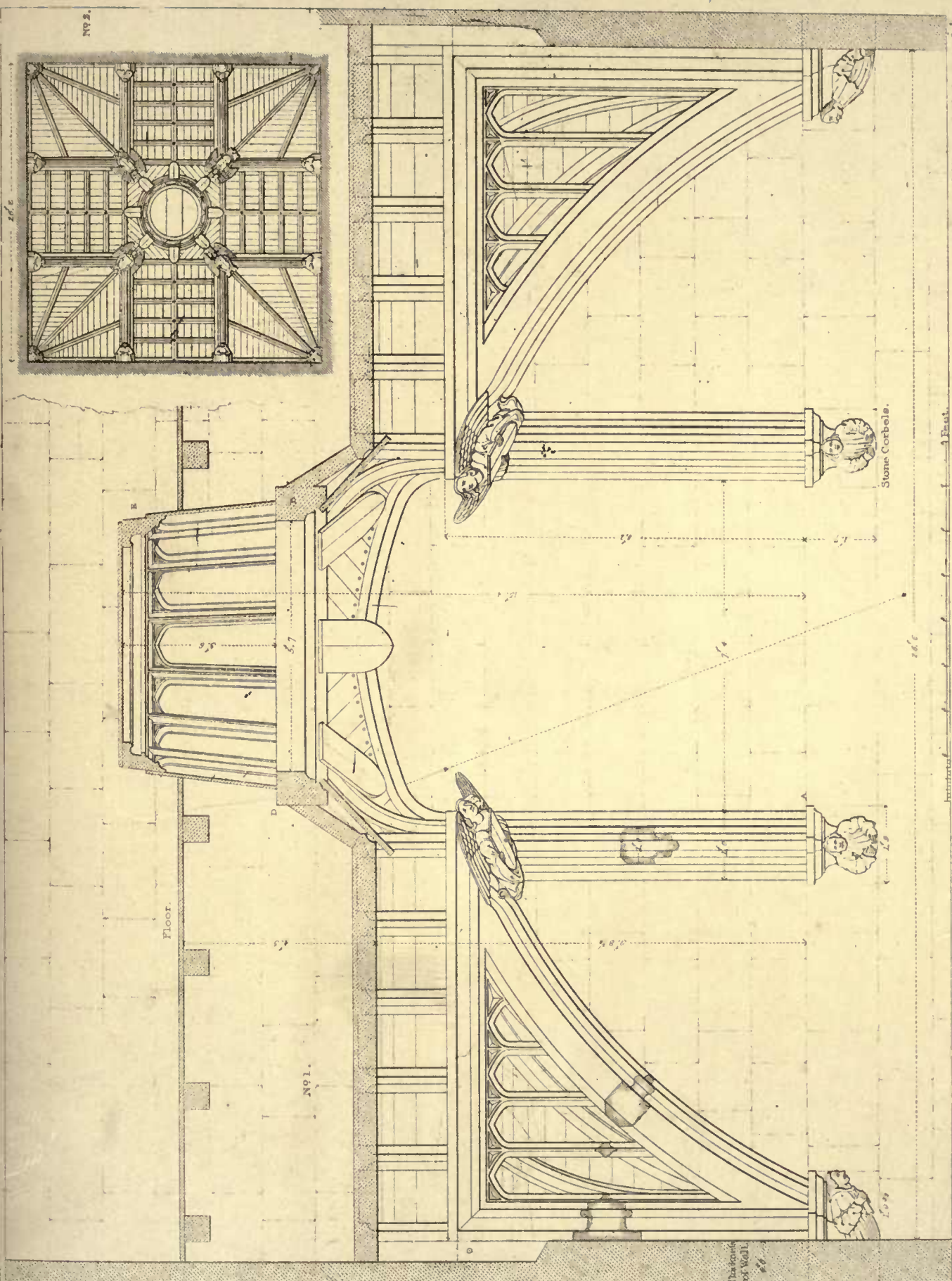
Drawn by T. Bury - Engraved by E. Kennion.

A. Pugin, Arch^t direc^t.

Drawn by T. T. Bury... Engraved by G. Gladwin.

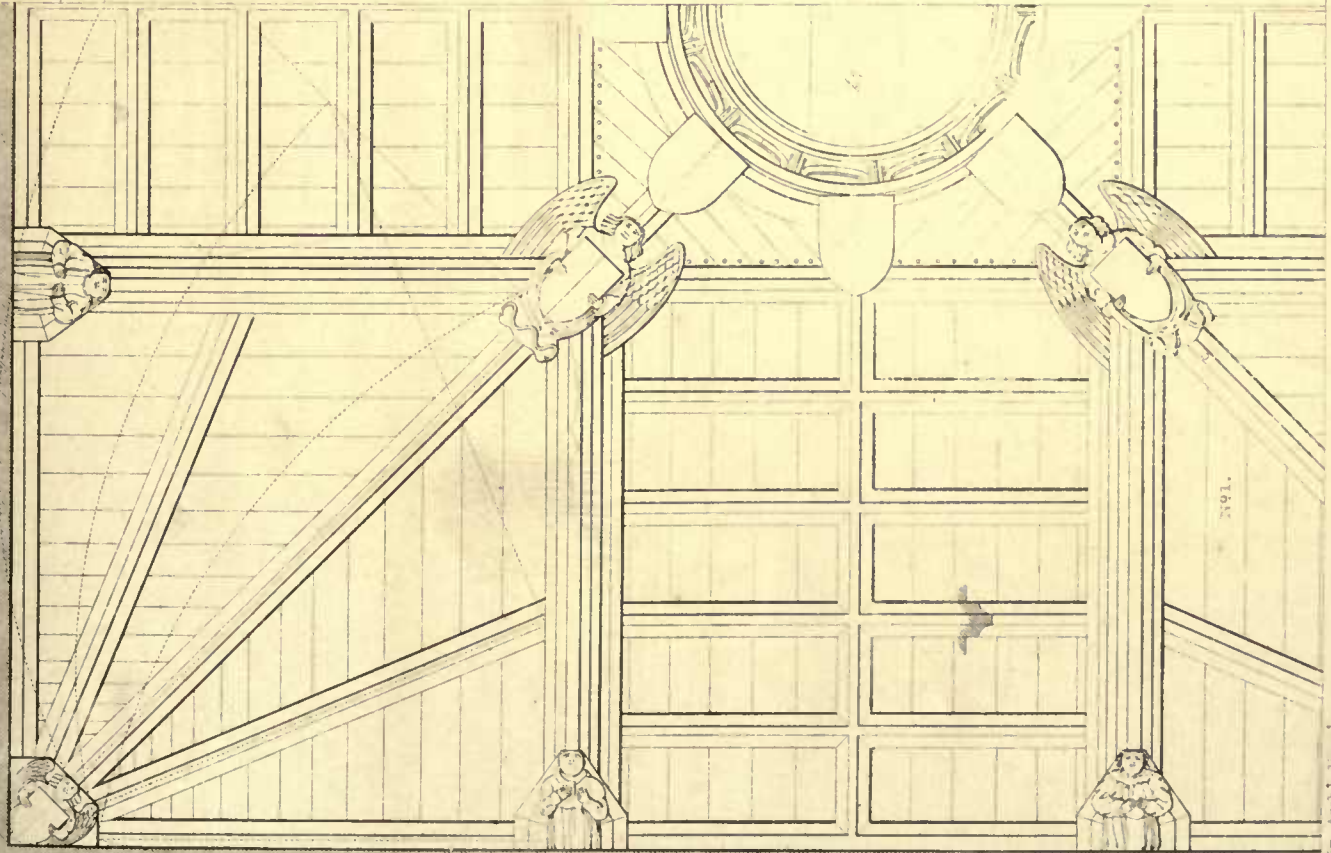
CHAPEL OF HOUGHTON IN THE DALE, NORFOLK.

Details of West Front, N^o 1. Parapet. — 2 & 3 upper & lower Water Tables. — 4 Gable mouldings.N^o 5. Sill of Window. — 6 Jamb of Doorway. — 7. Baselements of Canopy.

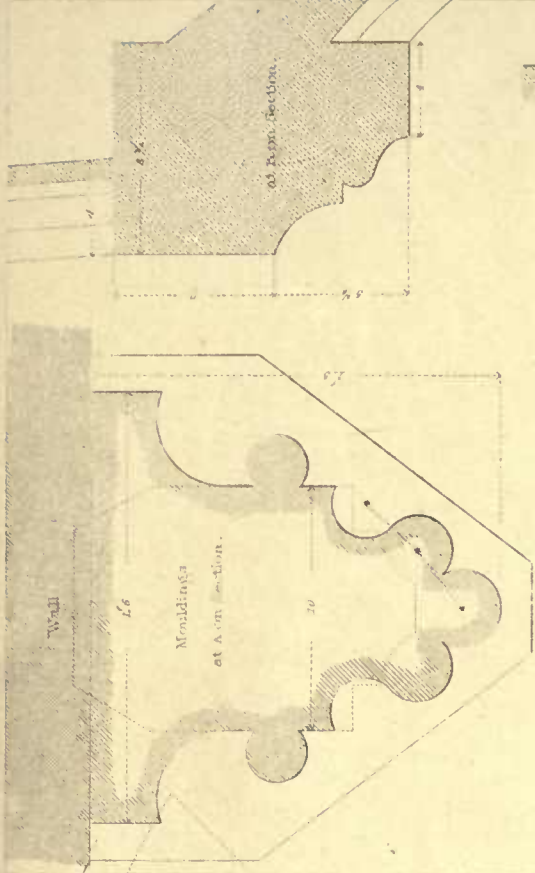


Drawn by T T Purv. - O. Glavin. sculp.

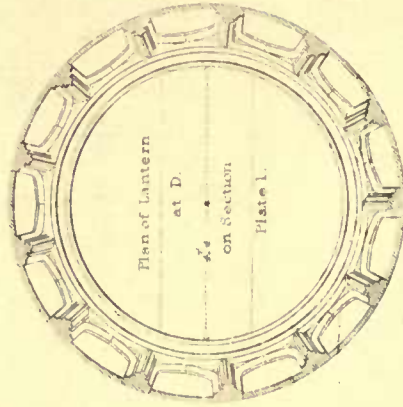
WERTON COLLEGE CHAPEL, OXFORD,
Wooden Ceiling in the Tower. N. E. Section cut through centre. No. 2 Plan of the whole arrangement.



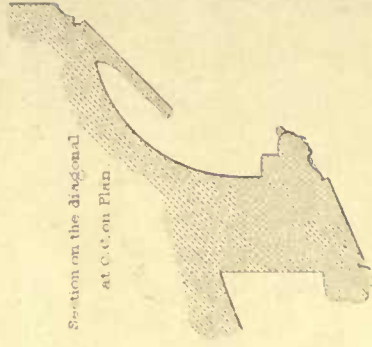
A. Pugin, Archt. dux



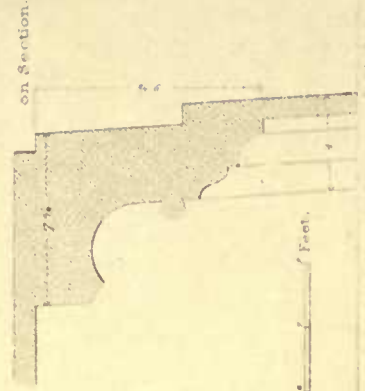
No. 2.



Plan of Lantern
at D.
on Section
Plate I.



Section on the diagonal
at C.C. on Plan.



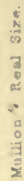
on Section.

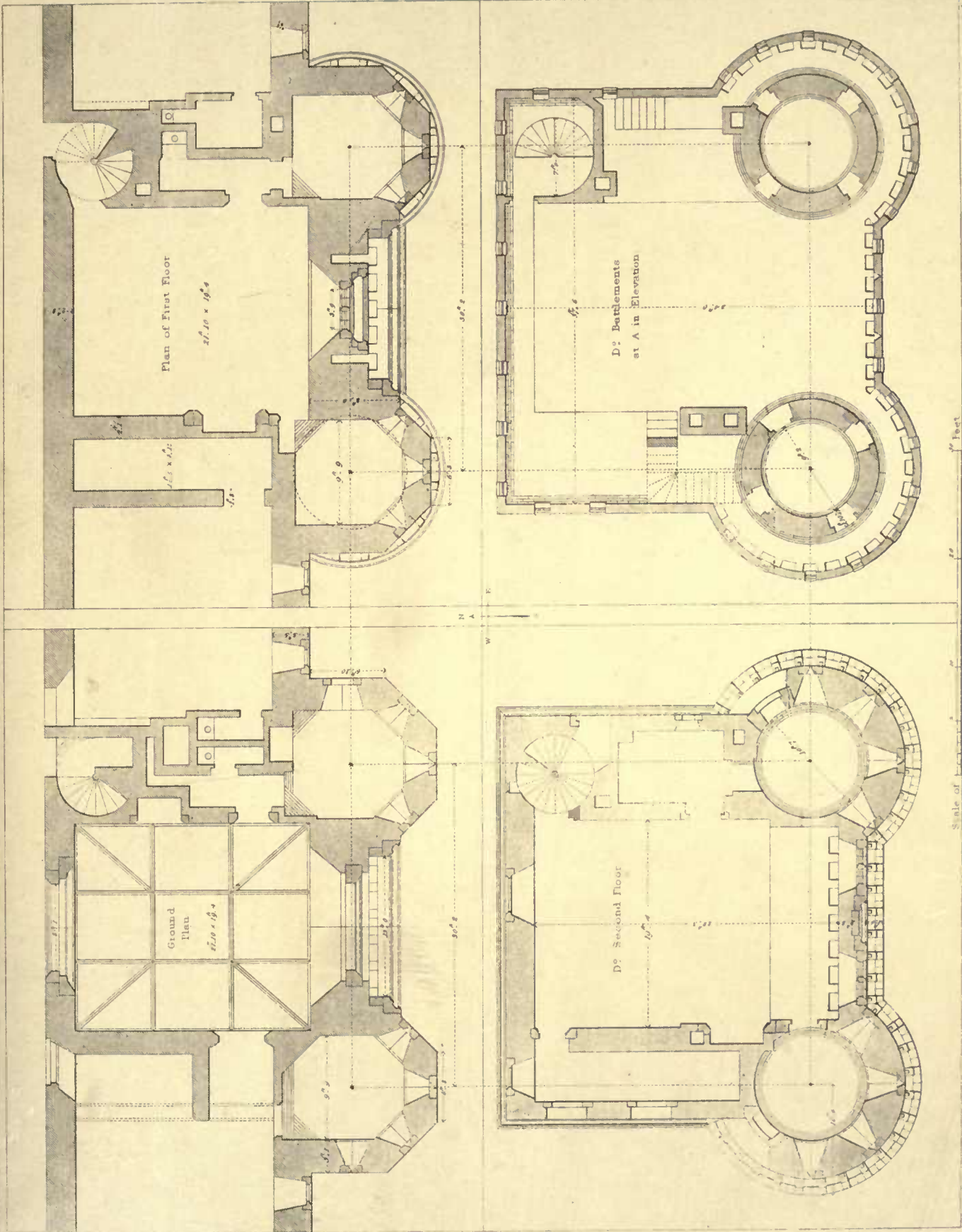
Scale to Plans.



Drawn by L. E. Dury - & Gladwin, sculp.

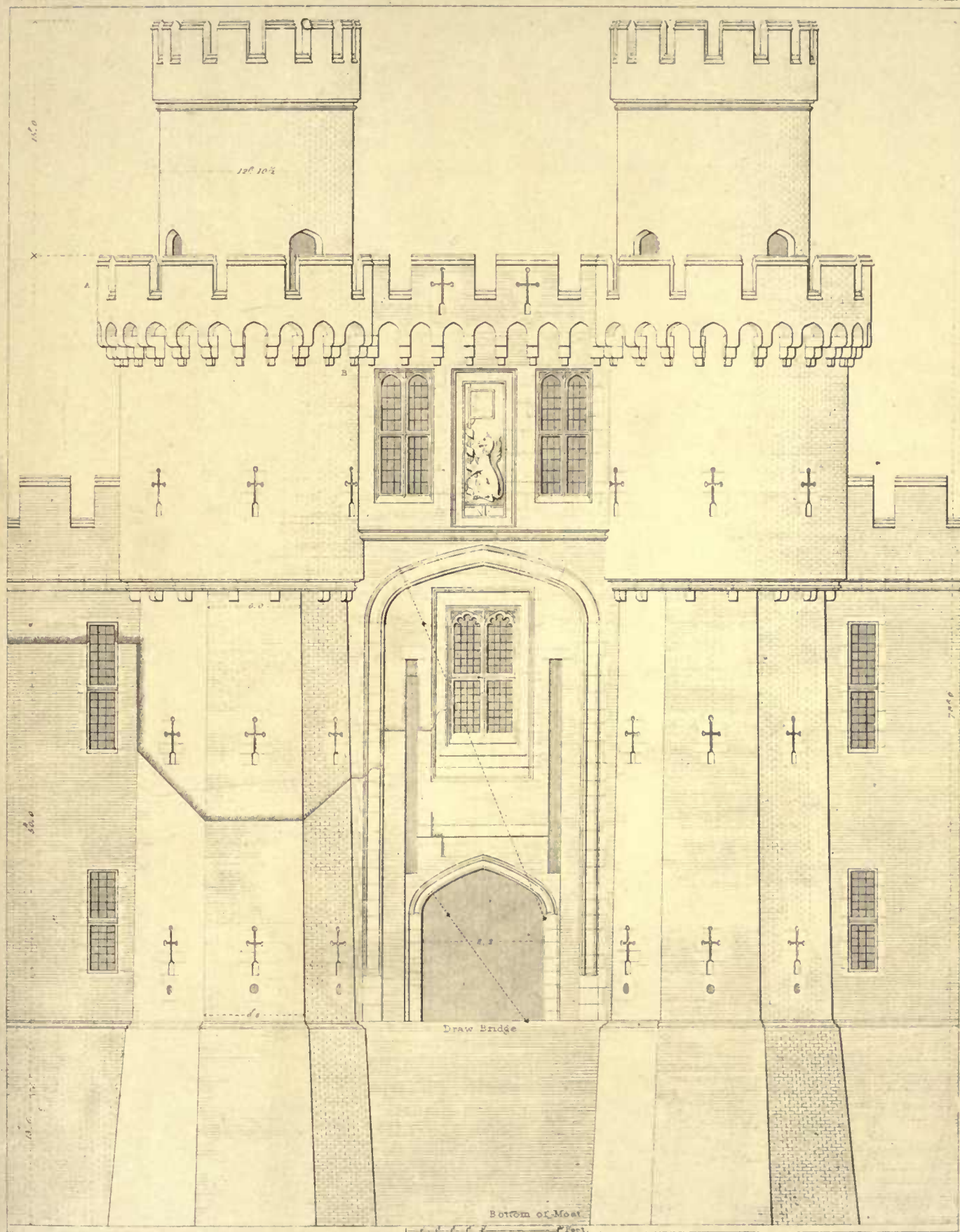
METROPOLITAN COLLEGE, CHURCHILL, OXFORD.
No. 2. Plan of Lantern & Details.





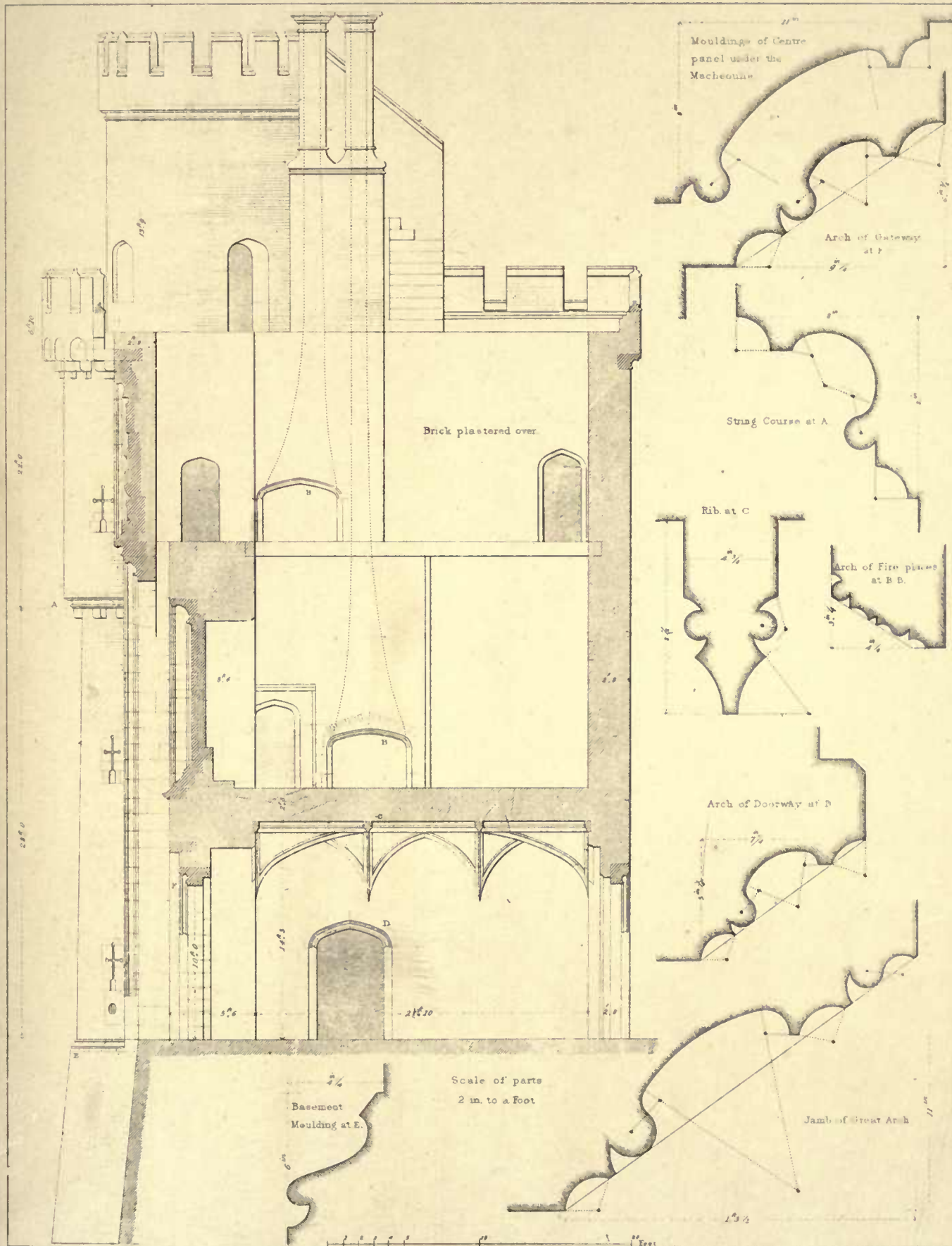
HERSTONONCAUX CASTLE, SUBURB.

PLAN OF ENTRANCE GATEWAY.



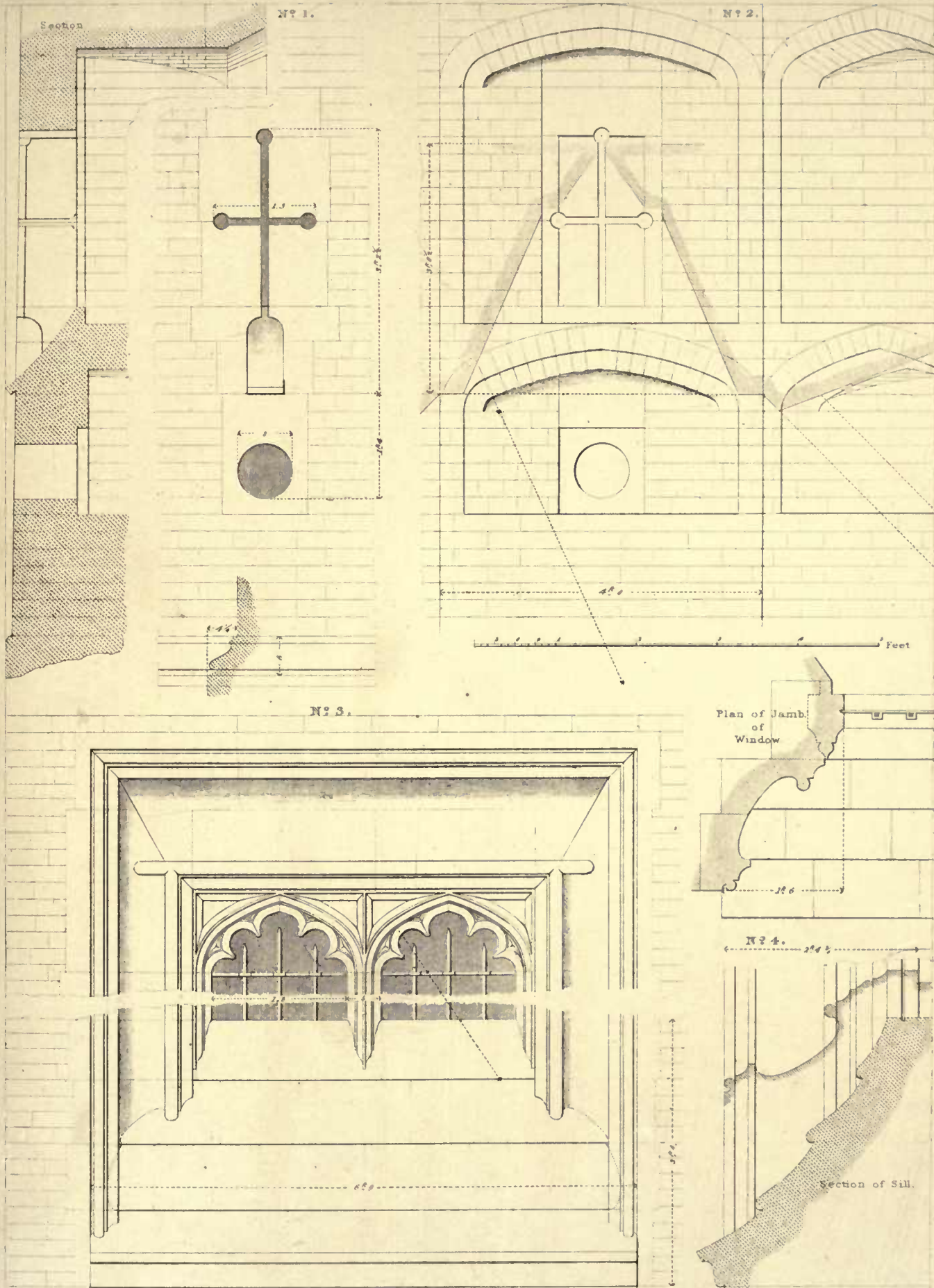
HERSTONCEAUX CASTLE, SUSSEX.

SOUTH ELEVATION OF GREAT GATEWAY



HERSTONCEAUX CASTLE, SUSSEX.

Section of Great Gateway from S to N and Mouldings at large of D.

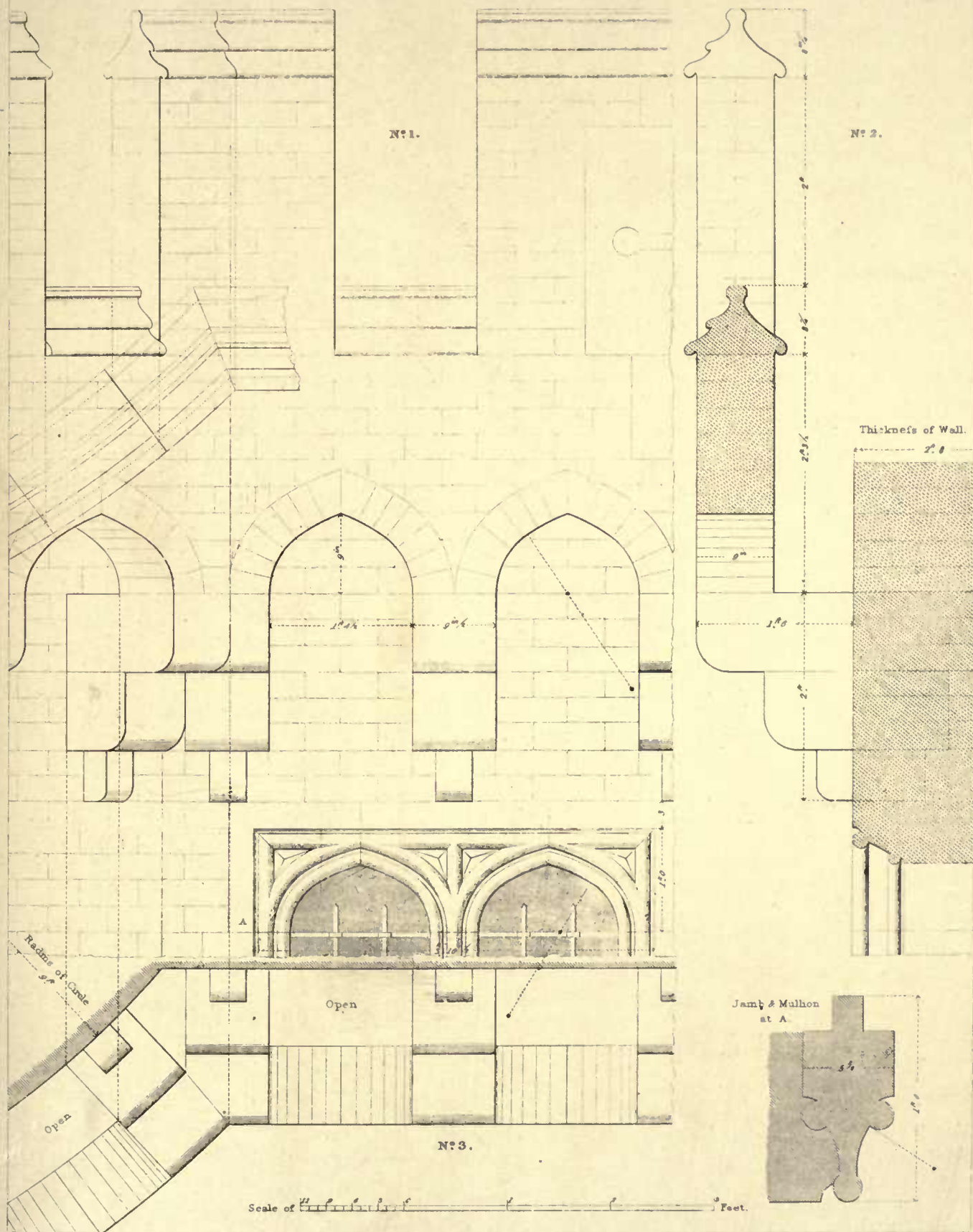


A. Pugin. Arch^t direc^t.

Drawn by B. Ferrey - G. Gladwin sculp^t.

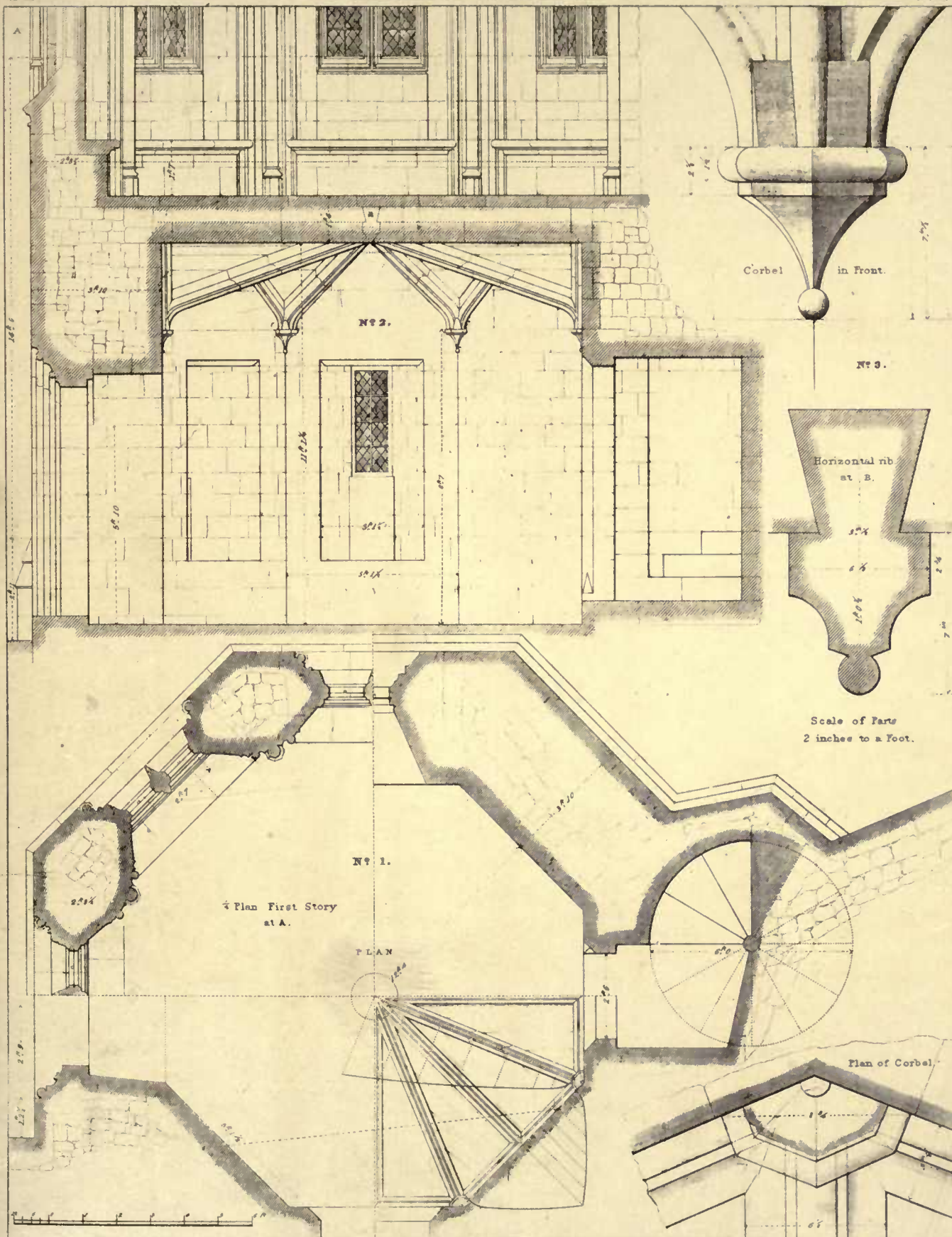
HERSTMONCEAUX CASTLE, SUSSEX.

N° 1 & 2 Exterior and Interior of one of the Loopholes. N° 3 & 4 Details of the Window over Entrance Gateway.



HERSTMONCEAUX CASTLE, SUSSEX.

N°1. Elevation - 2 Section - 3 Plan of part of the Machicolis at B. on S. Elevation of Gateway.



Corbel in Front.

№ 3.

Horizontal m
at B.

Scale of Paris
2 inches to a Foot.

№ 1.

$\frac{1}{4}$ Plan First Story
at A.

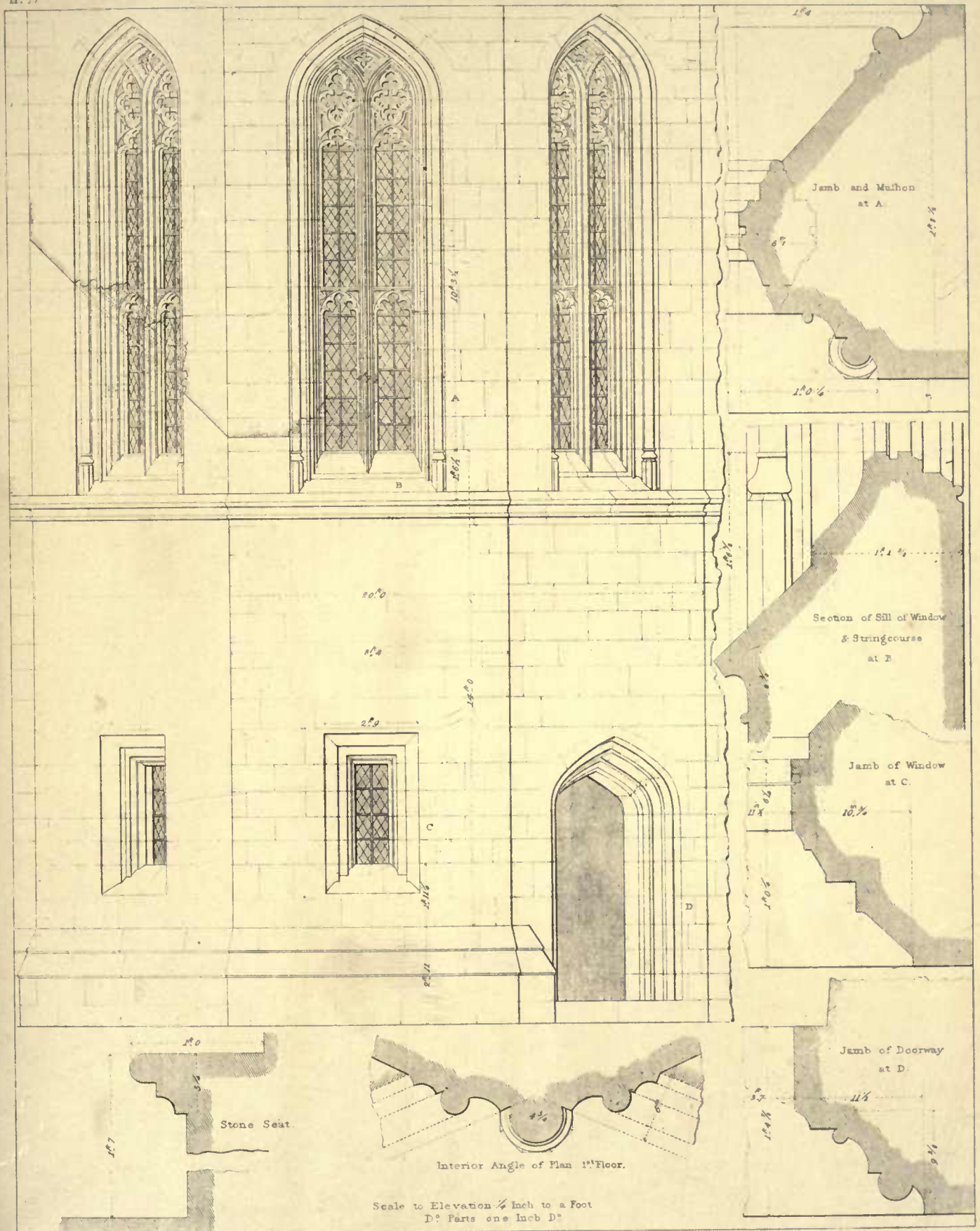
PLAN

Plan of Corbel,

Drawn by T.L.Walker. E. Kennion sculp.

KENILWORTH CASTLE, WARWICKSHIRE.

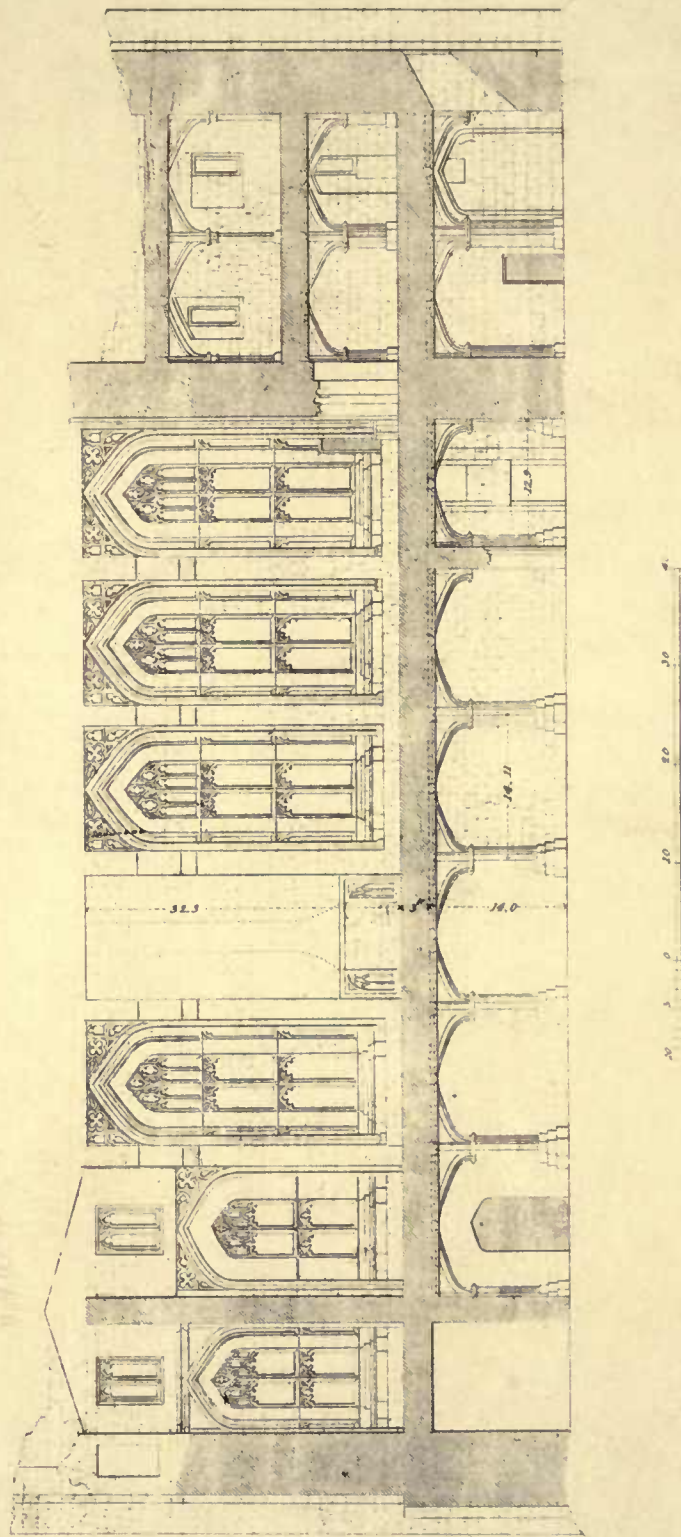
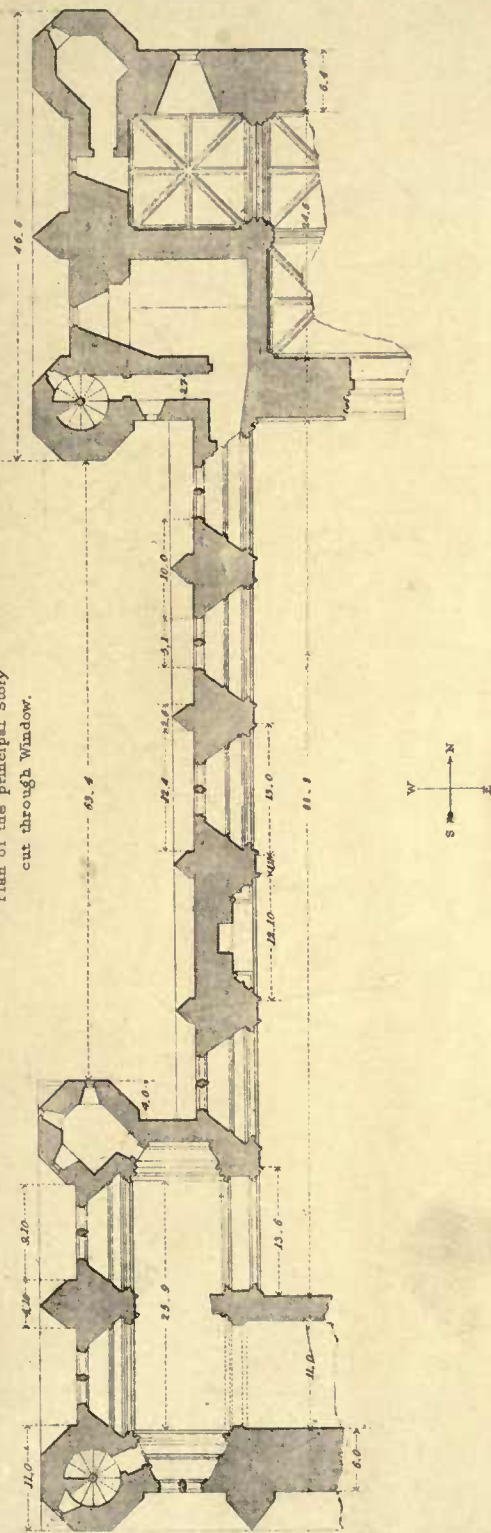
N^o 1. Plans - 2 Section of the Octagonal Lobby - 3. Parts at large.

A. Pugin Arch^t direc^tDrawn by T. L. Walker - E. A. Keenion sculp^t

KENILWORTH CASTLE, WARWICKSHIRE.

Elevation of the Octagonal Lobby, and Parts at large of D^o

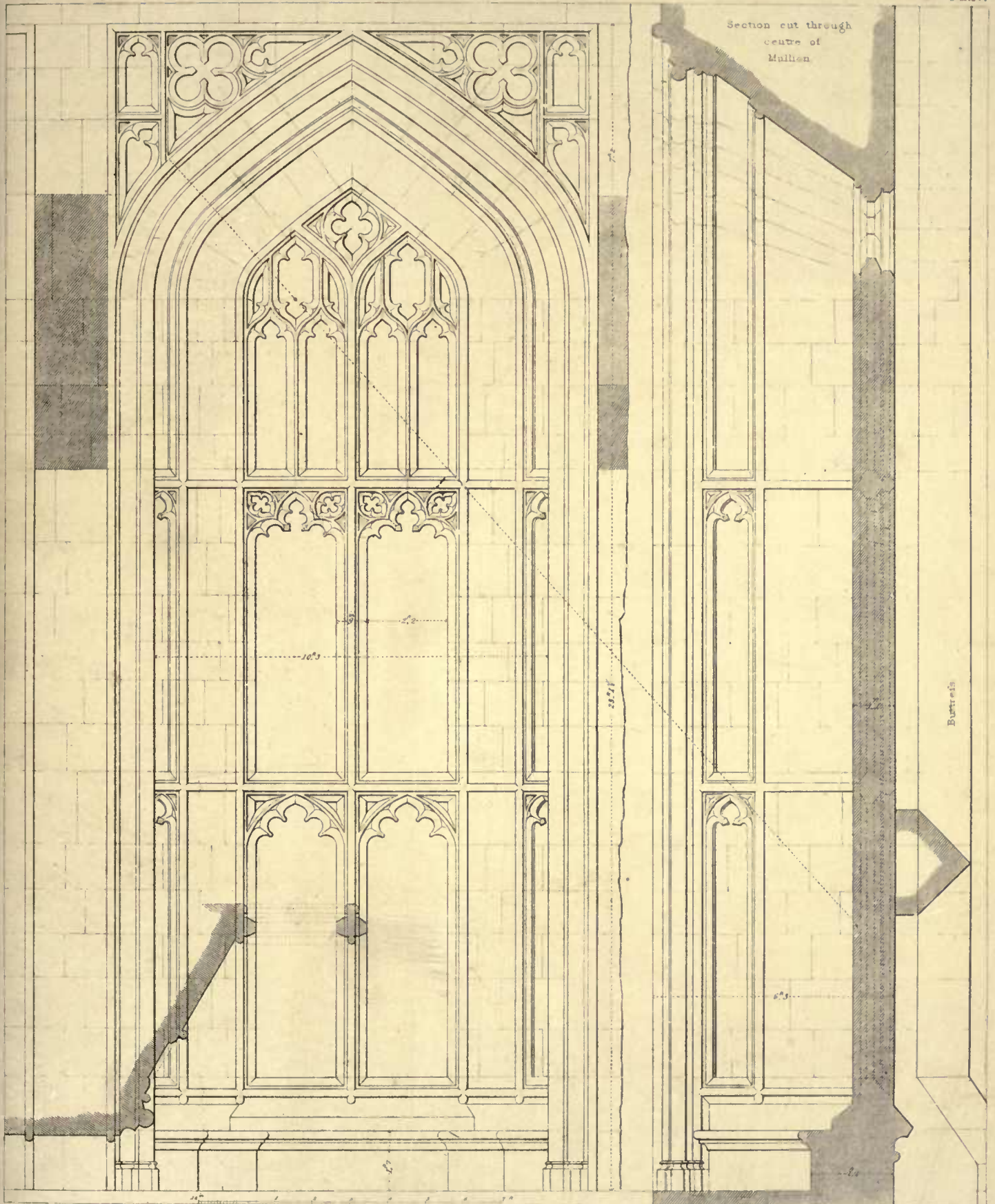
Plan of the principal Story
cut through Window.



A. Fugère Archt. direct.

KENILWORTH CASTLE.
Longitudinal Section of Banqueting Hall &c.

Drawn by E. Ferrey - E. Kennion sculp.

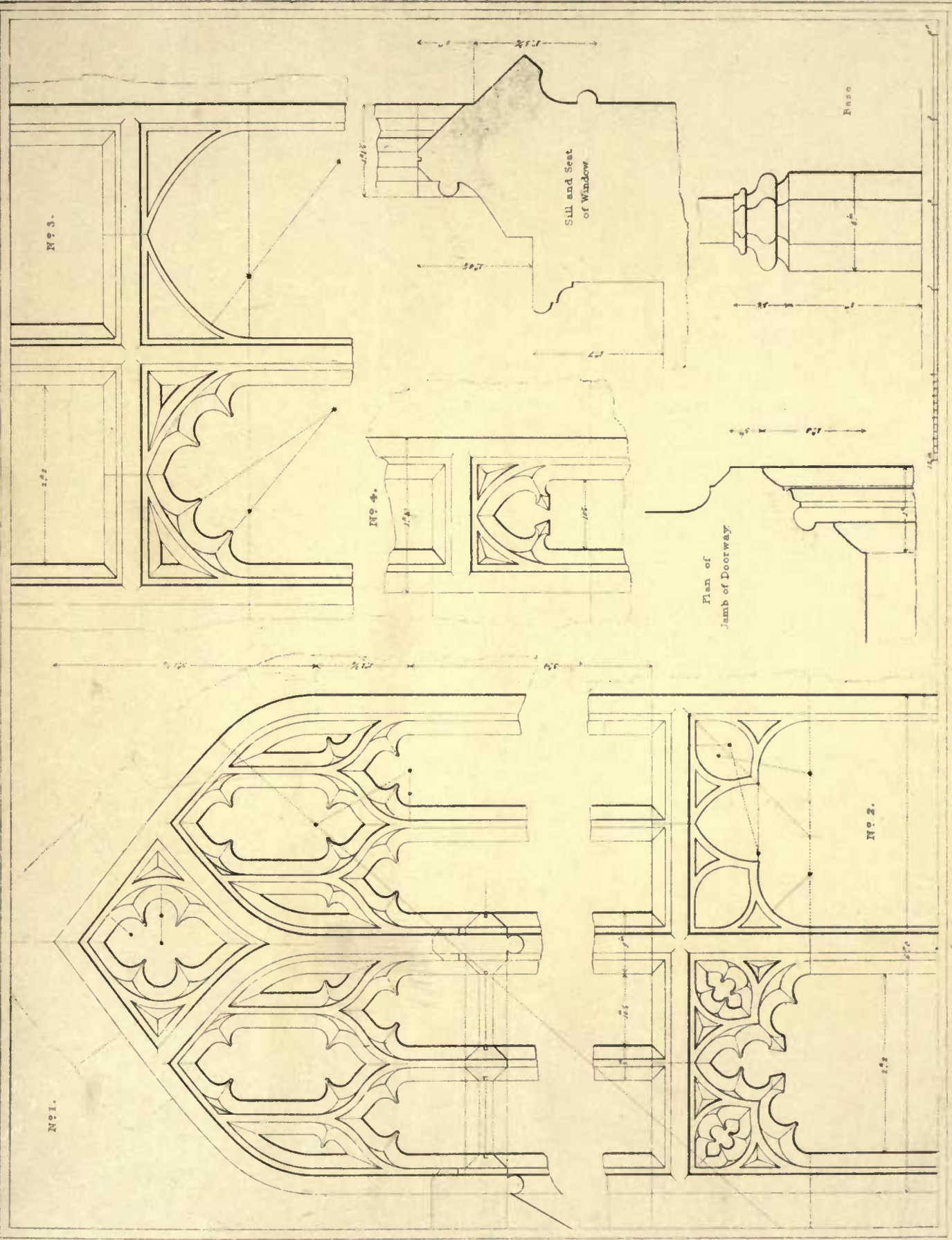


A. Fugate Arch^d direc^t

KENILWORTH CASTLE.

Drawn by Benj^d Green F. J. Havell sculp^t

Interior Elevation of one of the Windows of the Hall

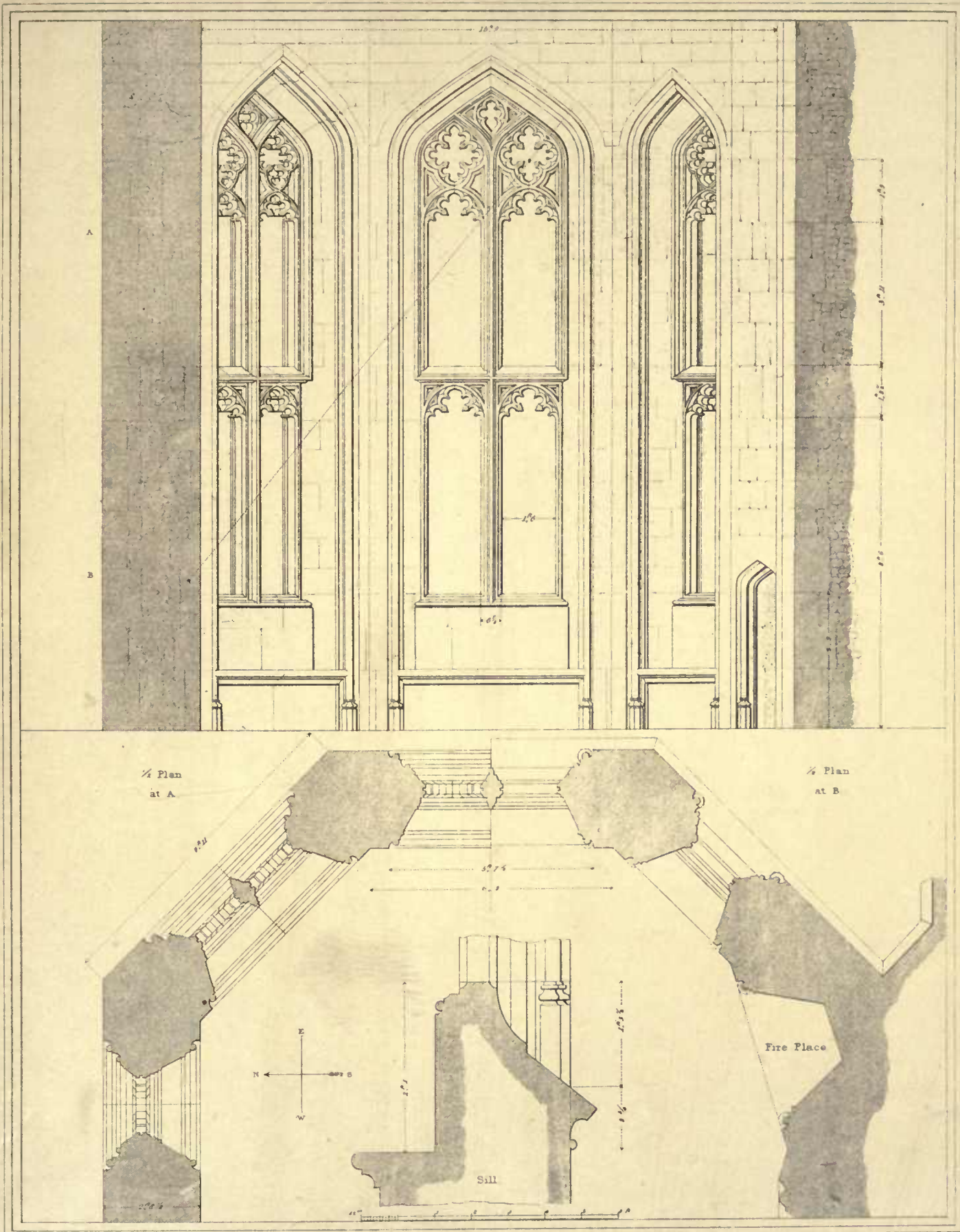


A Tugin Arch' dross

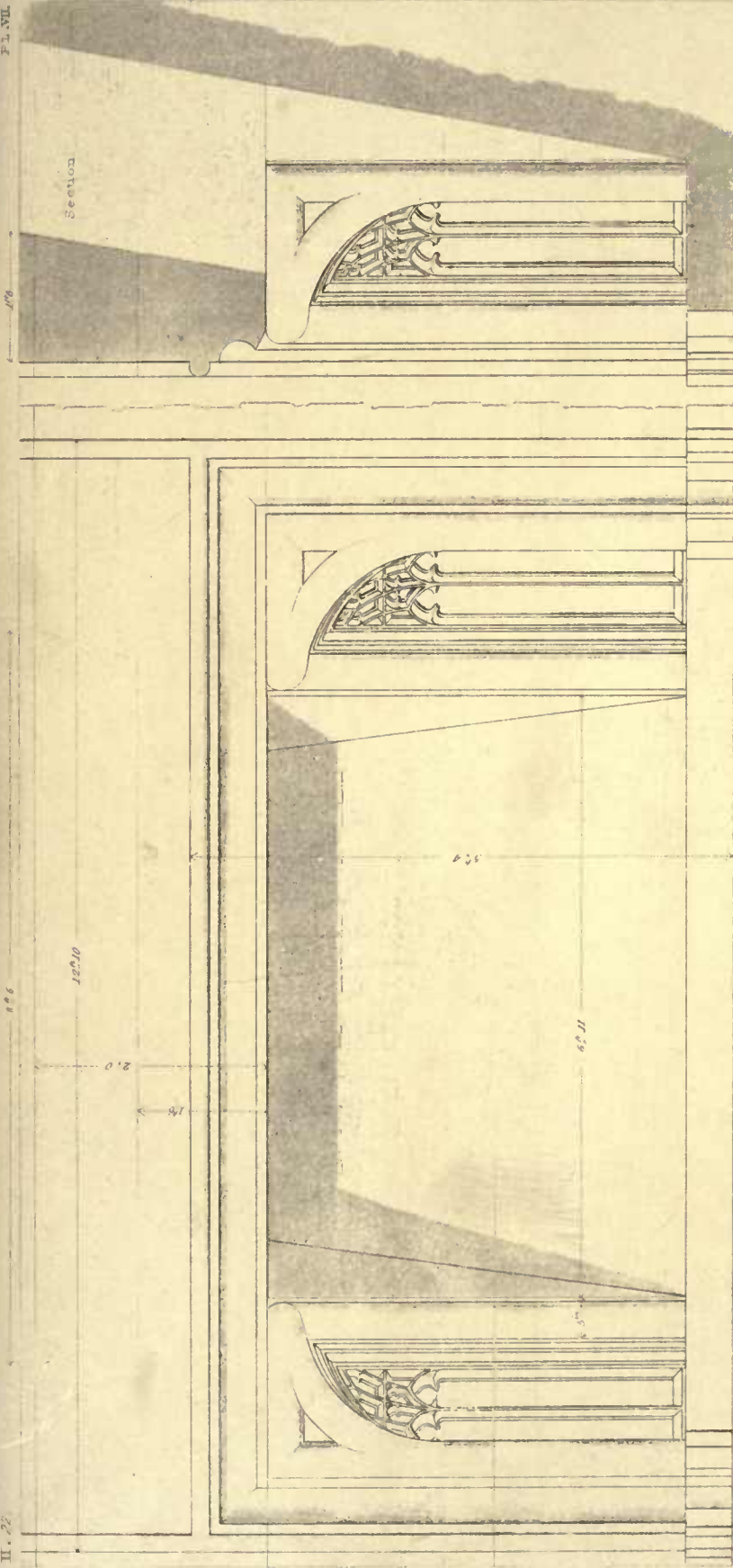
RENEWORTH CASTLE.

No. 1, 2, 3, 4. Traceries & Parts of large Windows in the Hall.

Drawn by Benj. Green. By Winkles sculp.

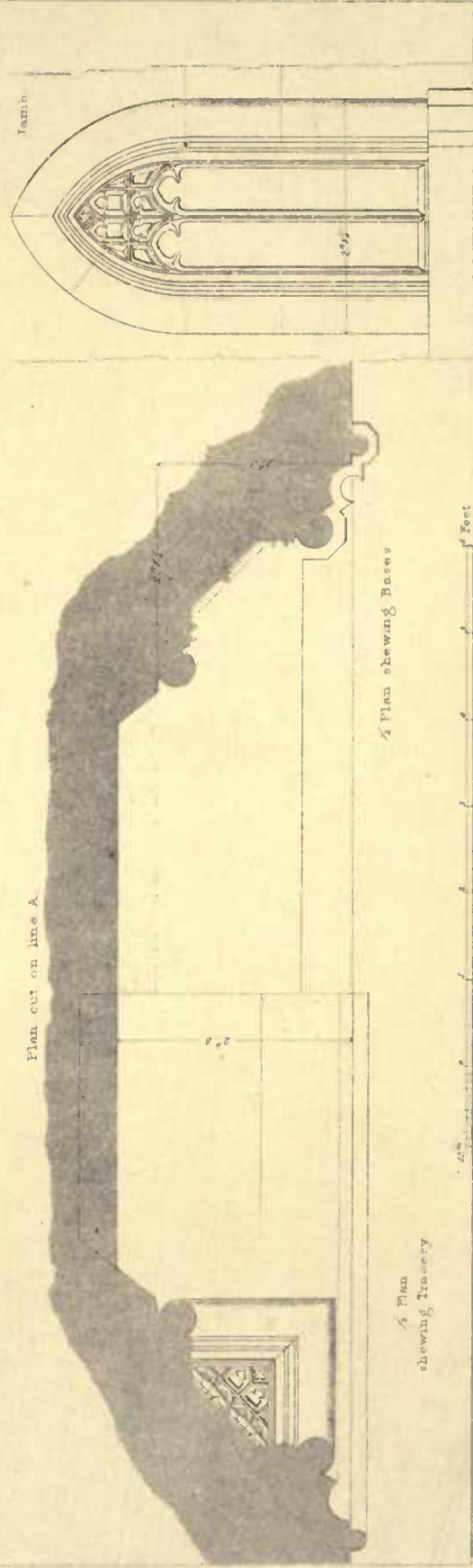
A. Pugin Arch^t direc^tDrawn by Benj^m Green — H^y Winklee sculp^t

KENILWORTH CASTLE,
Interior Elevation and Plan of Bay Window inner side of Hall



Floor line

Plan cut on line A.



Plan showing Tracery

Plan showing Bases

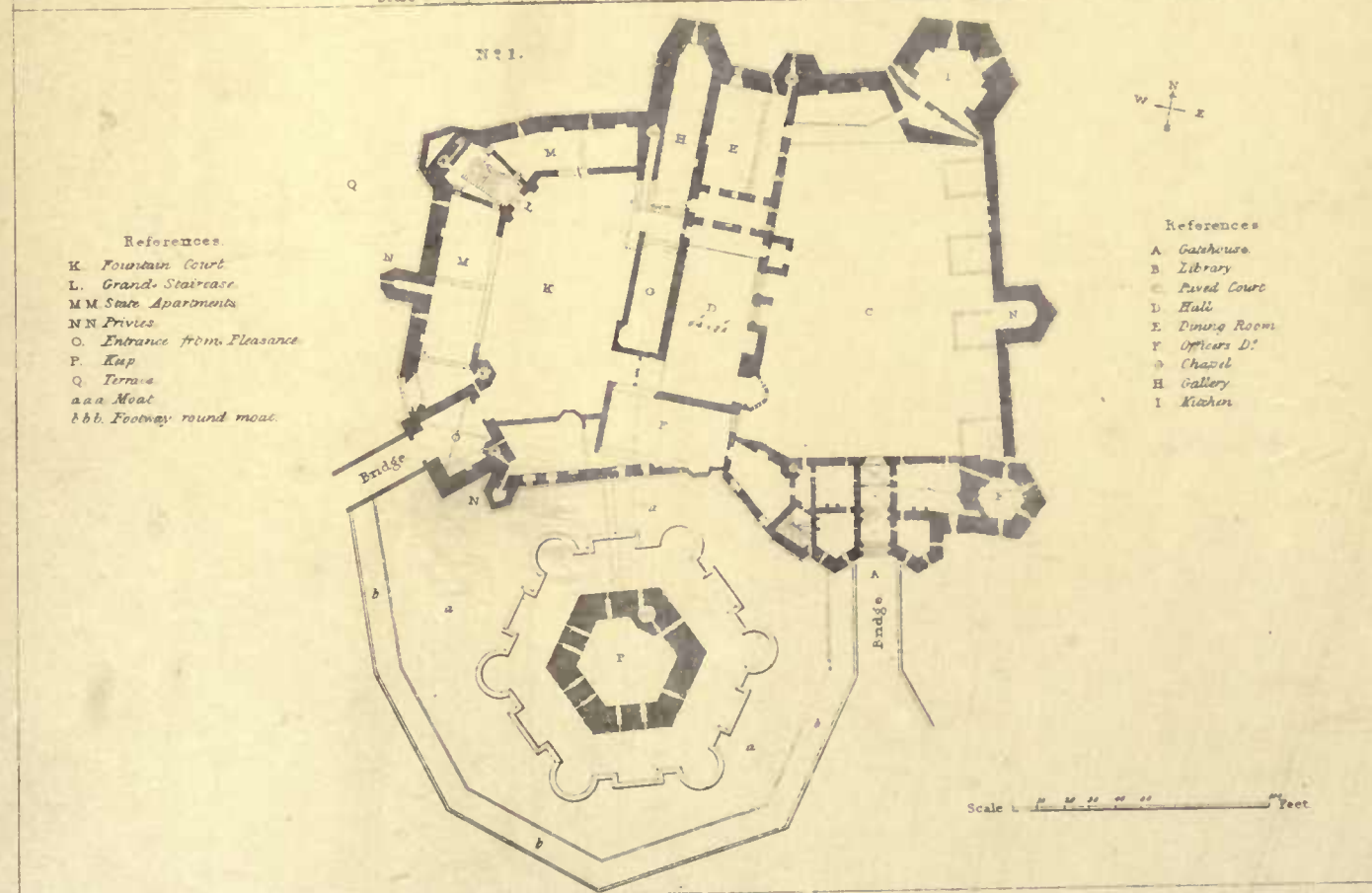
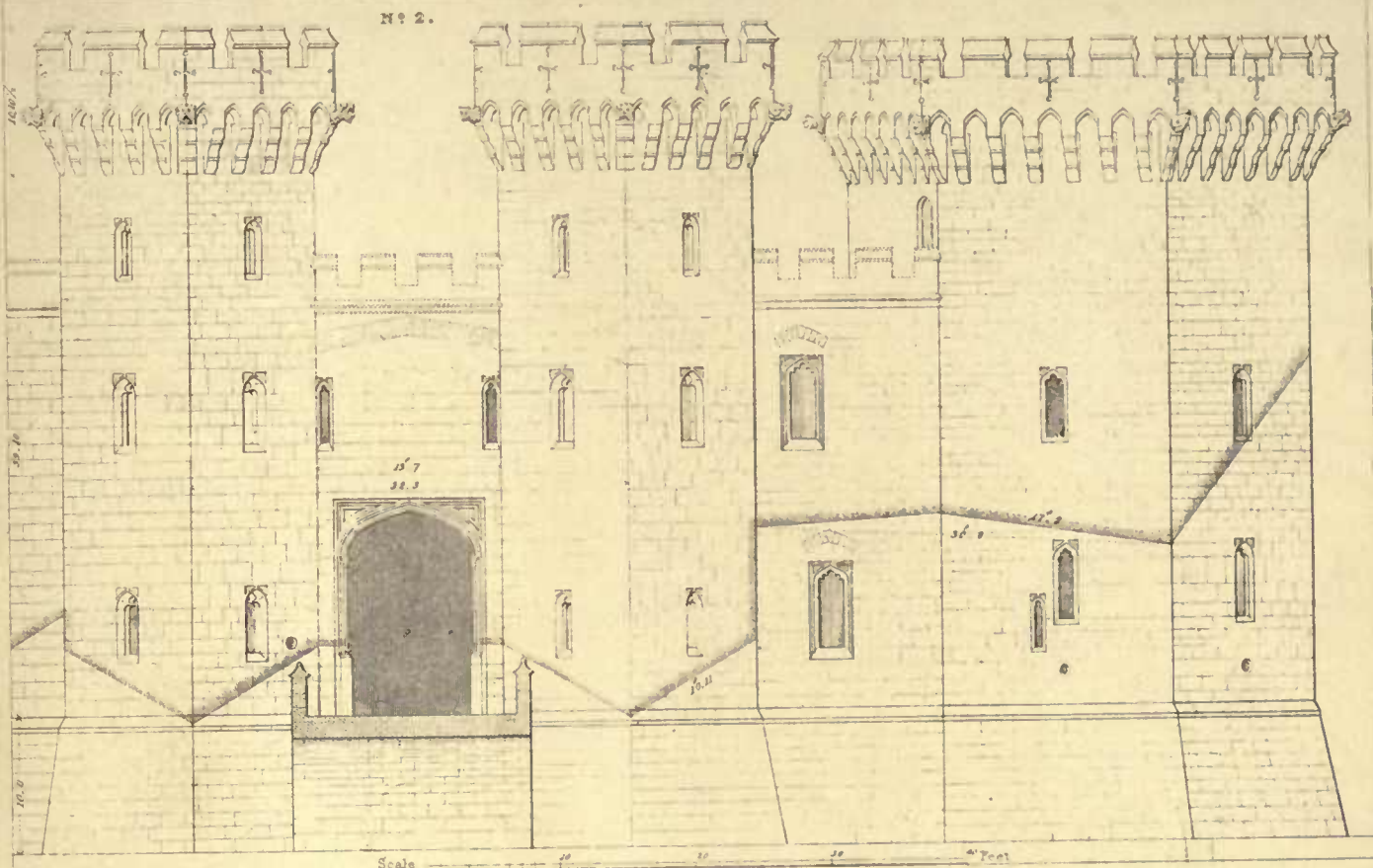
Jamb

A Tugon Archt. direc.

Drawn by Benj. Green. H. W. W. sculp.

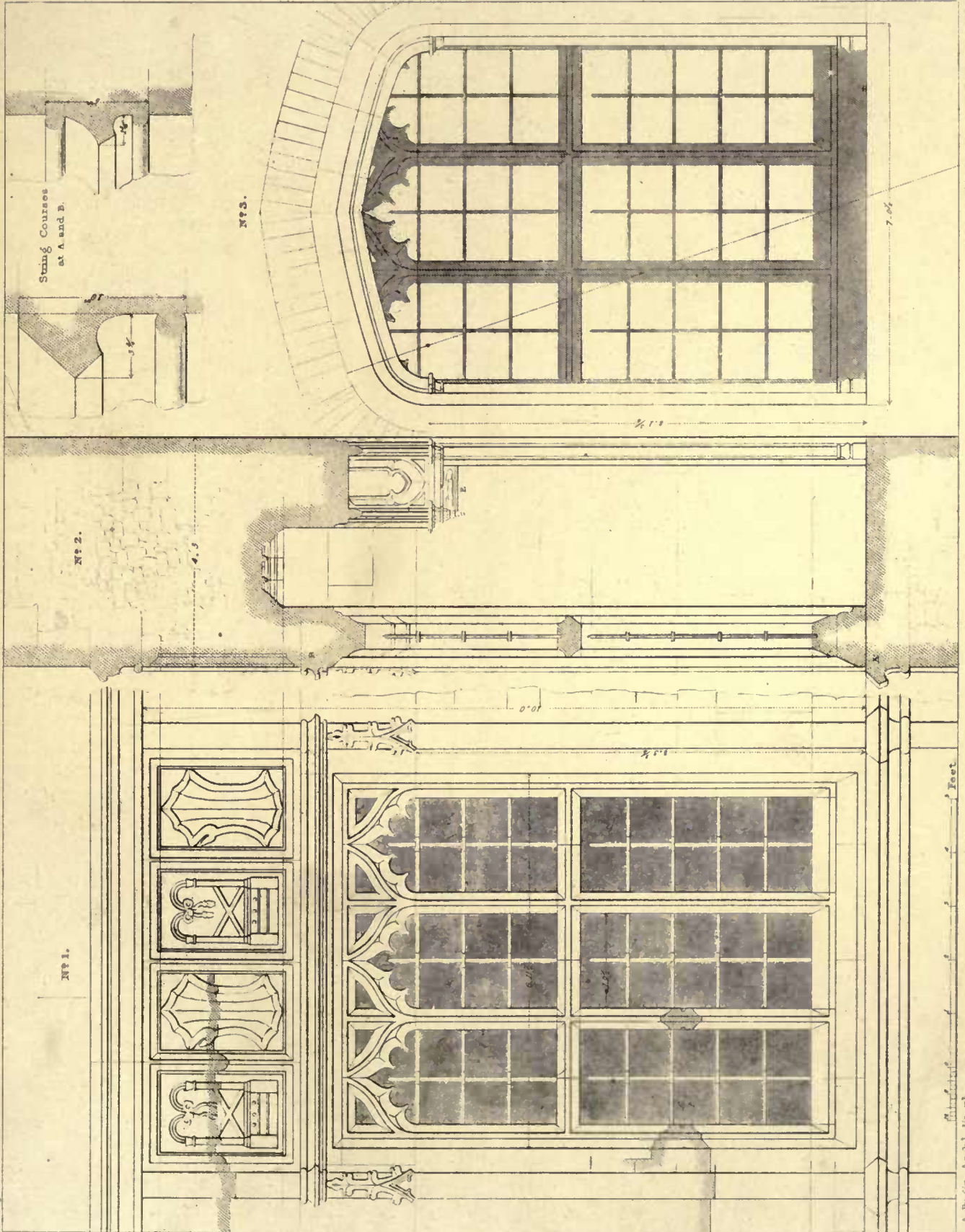
KENILWORTH CASTLE.

One of the Stone Fire places in Great Hall

A. Engin. Arch^d directDrawn by T.L. Walker E. Keenion sculp^d

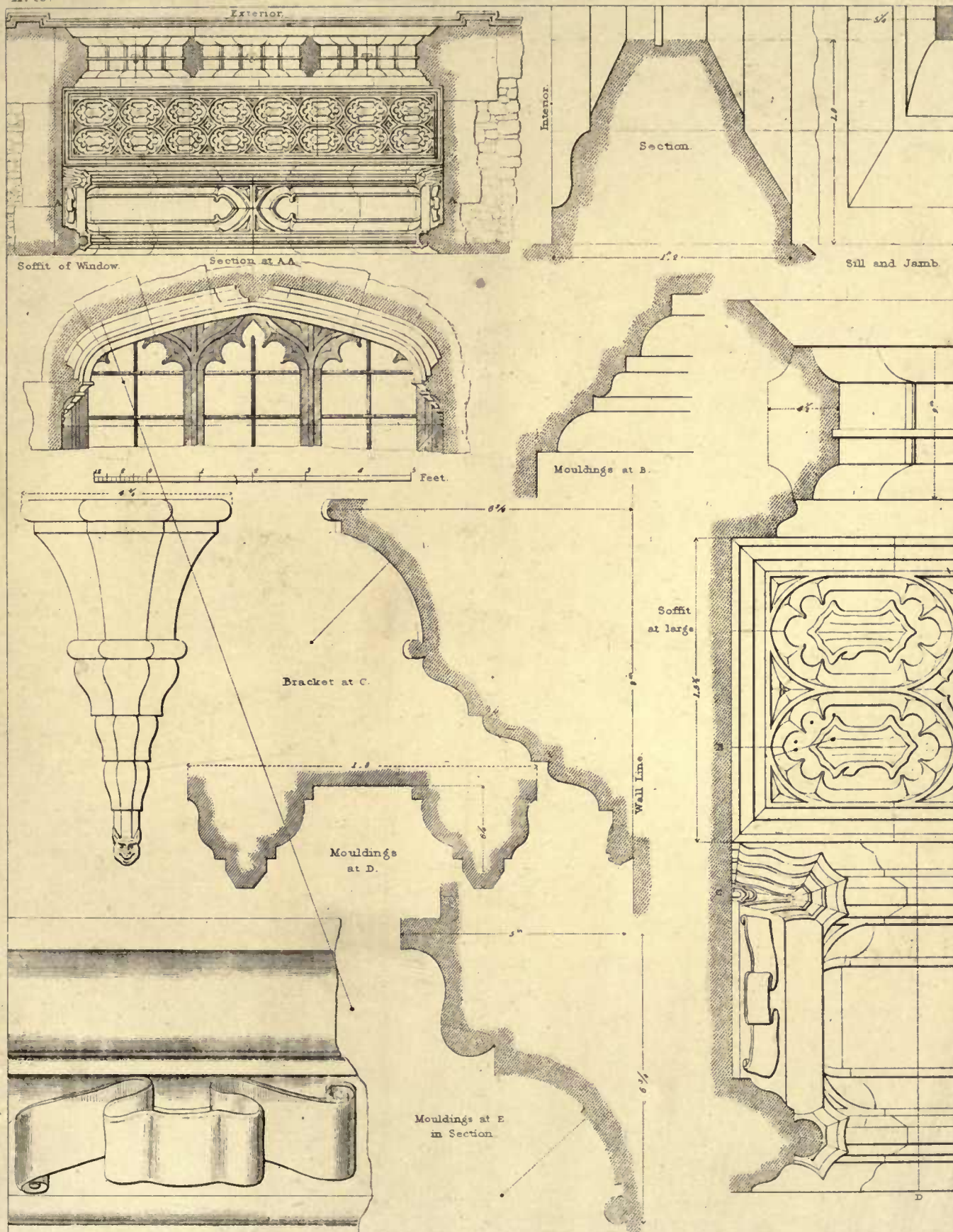
RAGLAN CASTLE, MONMOUTHSHIRE.

Nº 1 General Ground Plan. Nº 2 Elevation of Gatehouse and 6^d Hexagon Tower at A on Plan.



Drawn by F. T. Dollman. H. Winkles sculp.

FAGLAND CASTLE, MONMOUTHSHIRE.
Nº 1. Elevation of Great Window. State Bed Room. Nº 2. Section. Nº 3. Inside Elevation.

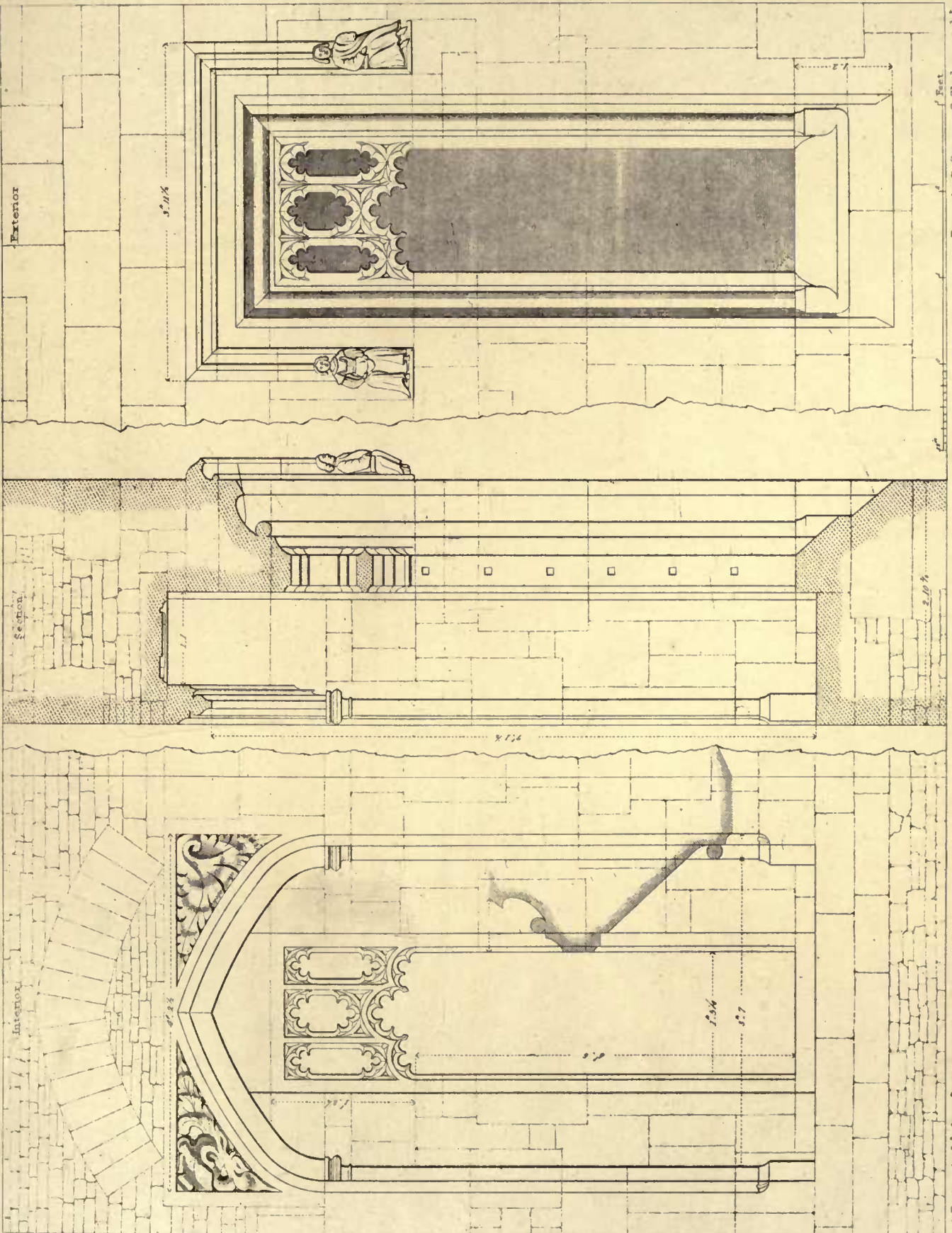


A Tugin. Arch^t direct^r

Drawn by F.T. Dollman. H. Winkles sculp^t

RAGLAND CASTLE, MONMOUTHSHIRE,

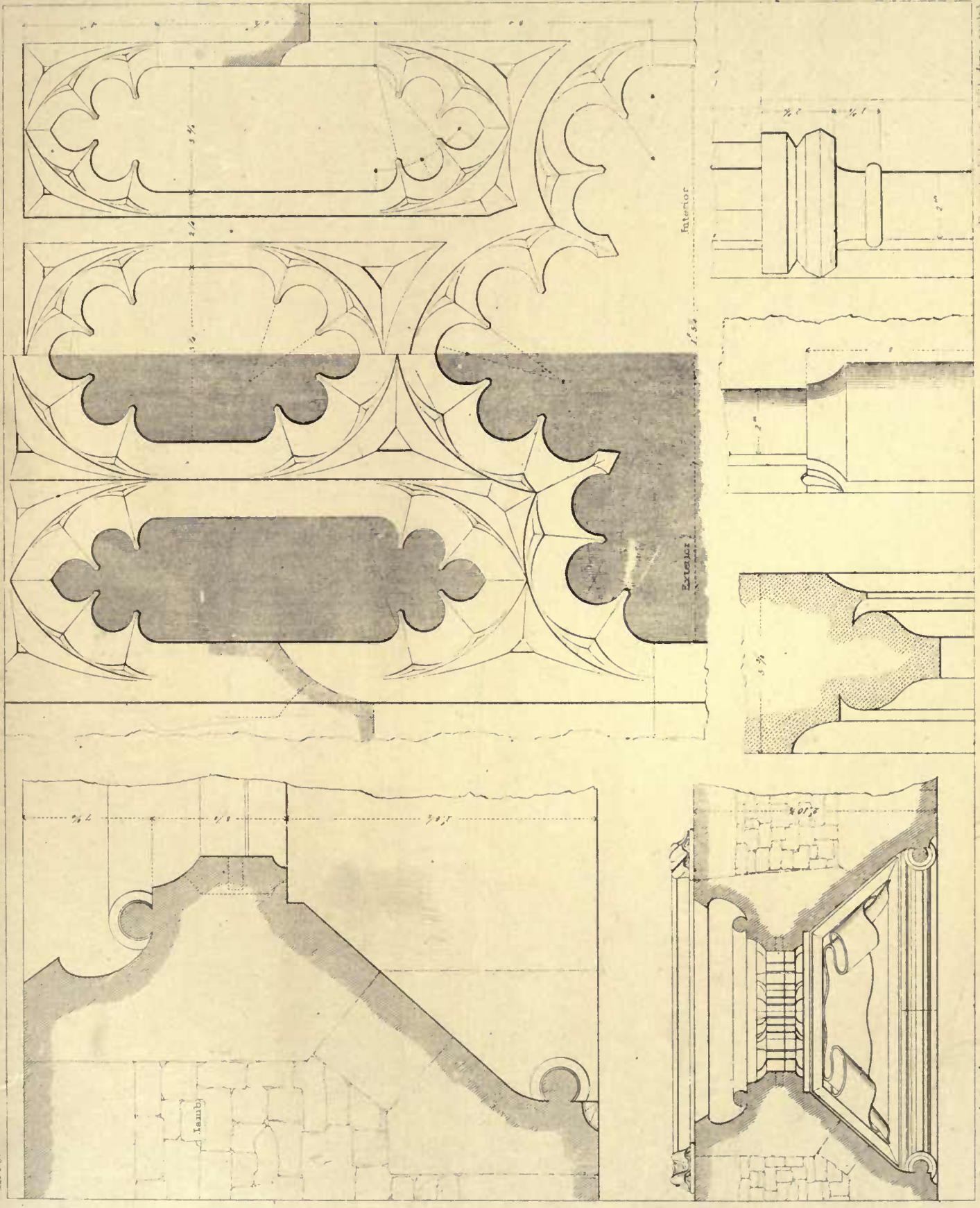
Details of Great Window, State Bed Room.

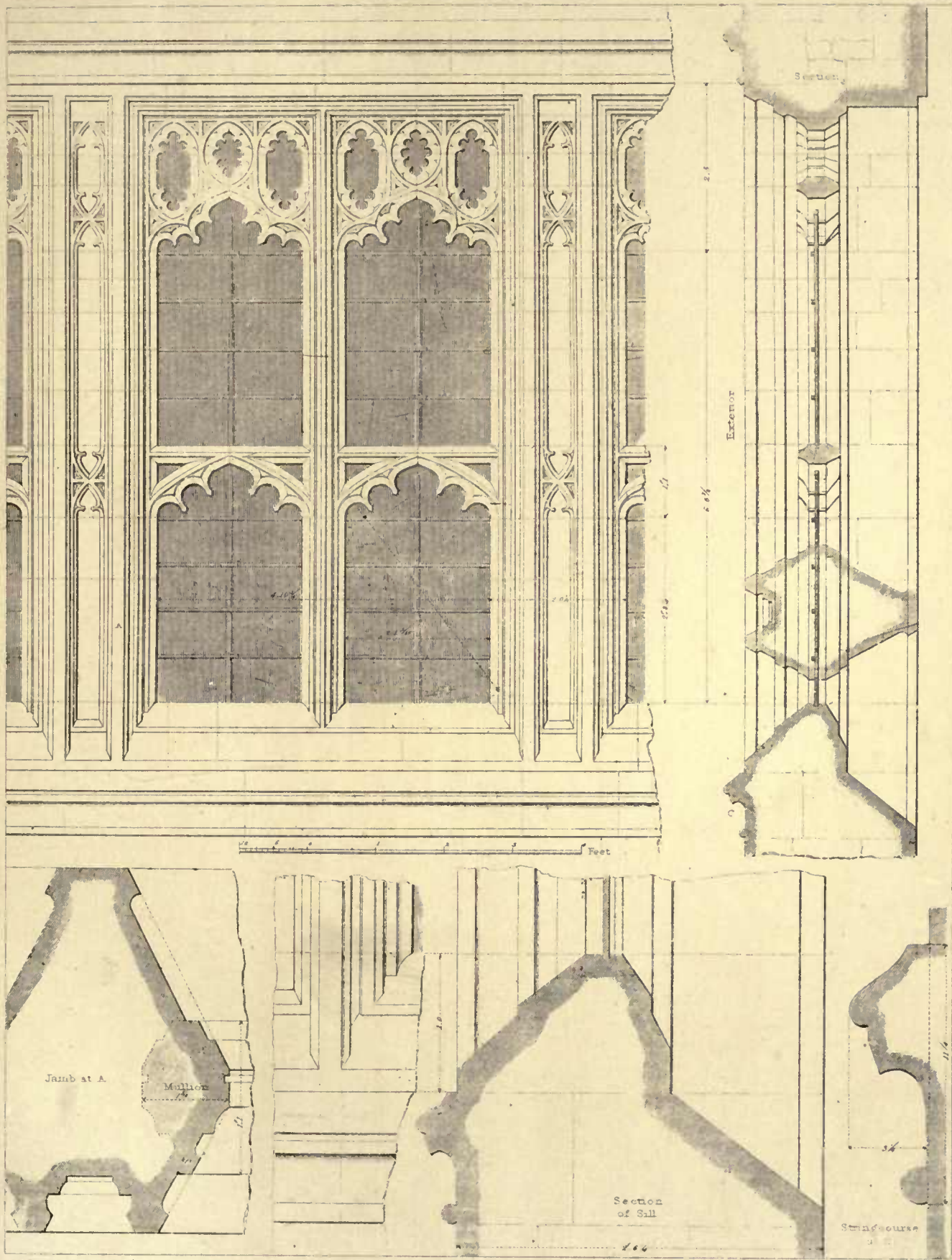


A. Pugin, Arch^t drew^t

Drawn by B. Green, G. Gladwin sculp^t

TRAGLAND CASTLE, MONMOUTHSHIRE.
One of the Windows in State Apartments, Fountain Court.



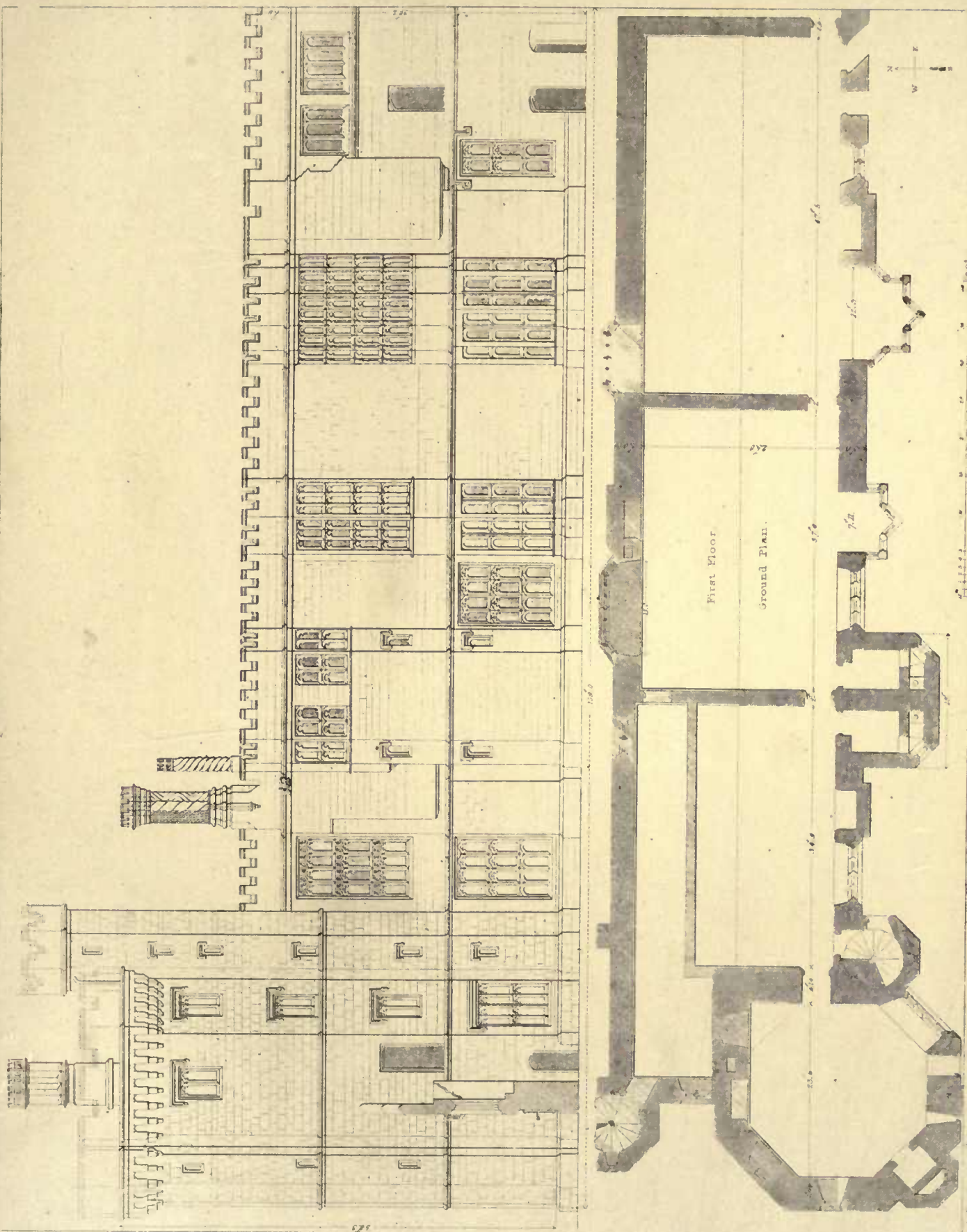


A "Fugate Arch" direct

RAGLAND CASTLE. MONMOUTHSHIRE.

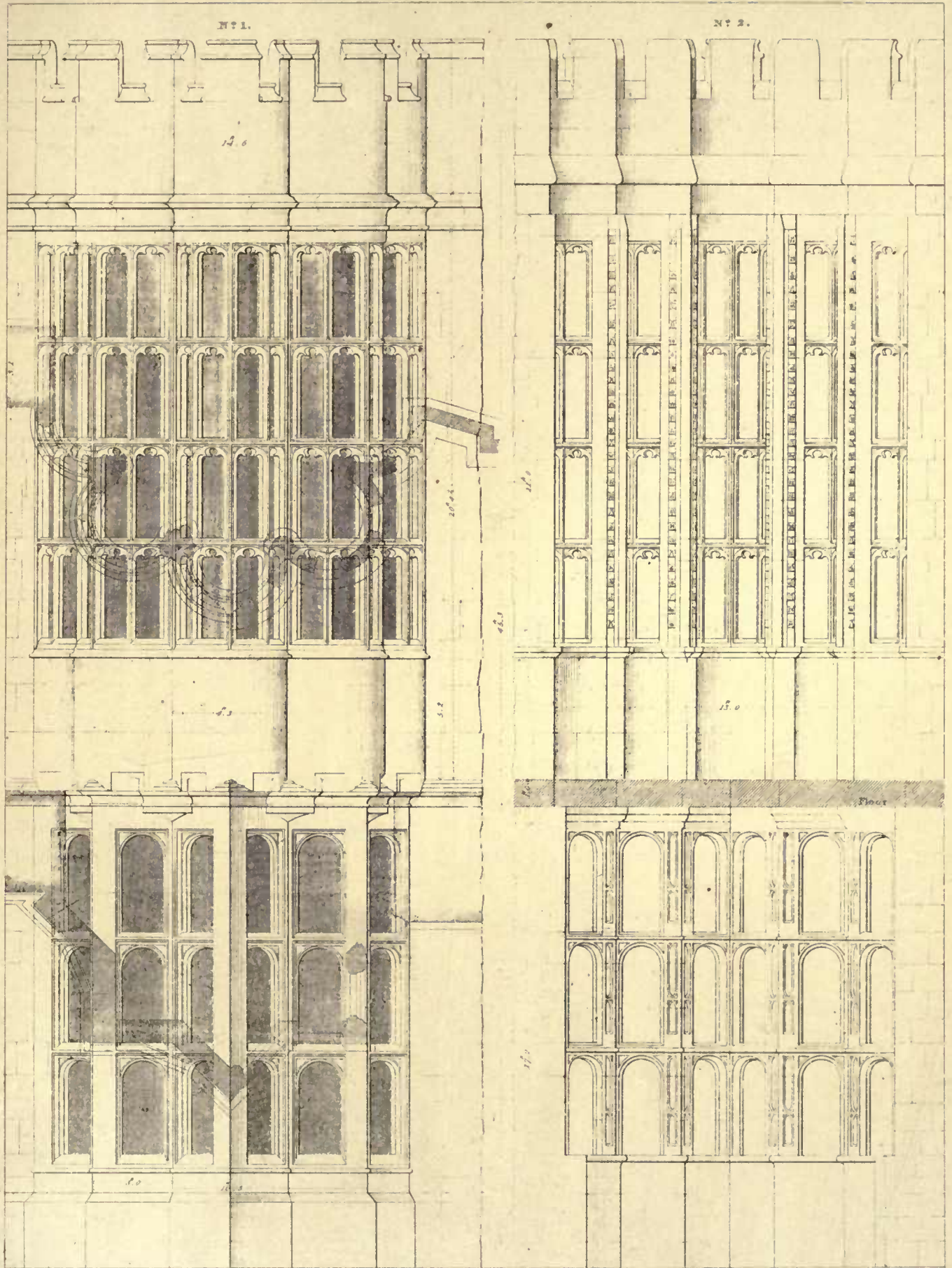
Drawn by F.T. Hollman. E. Chubb. engr.

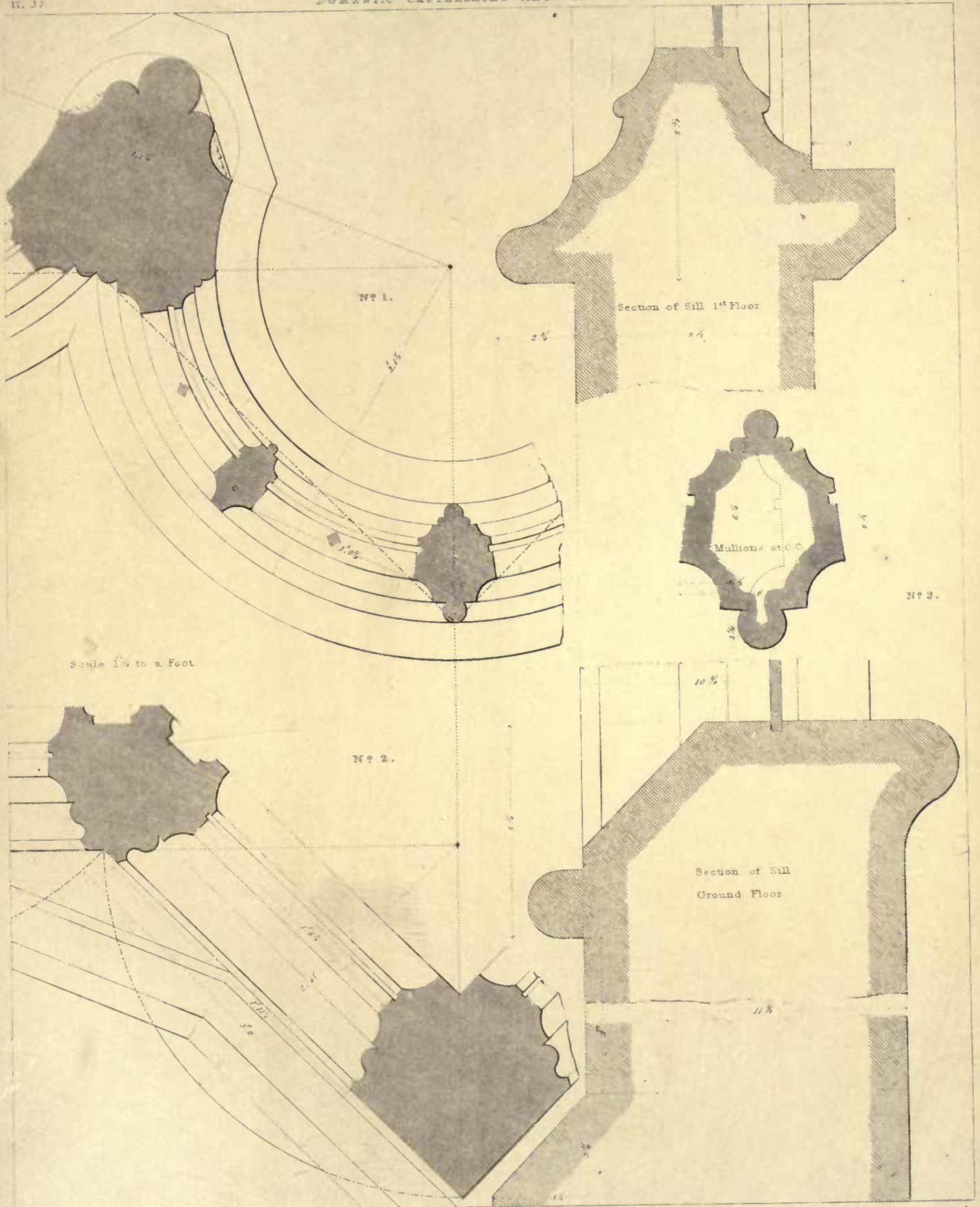
Elevation, section, and parts at large of One of the Windows over Entrance gateway towards the Court



THOMBEVY CASTLE, GLOUCESTERSHIRE

Drawn by 2nd Lt. Green - H.W. & S. 1880



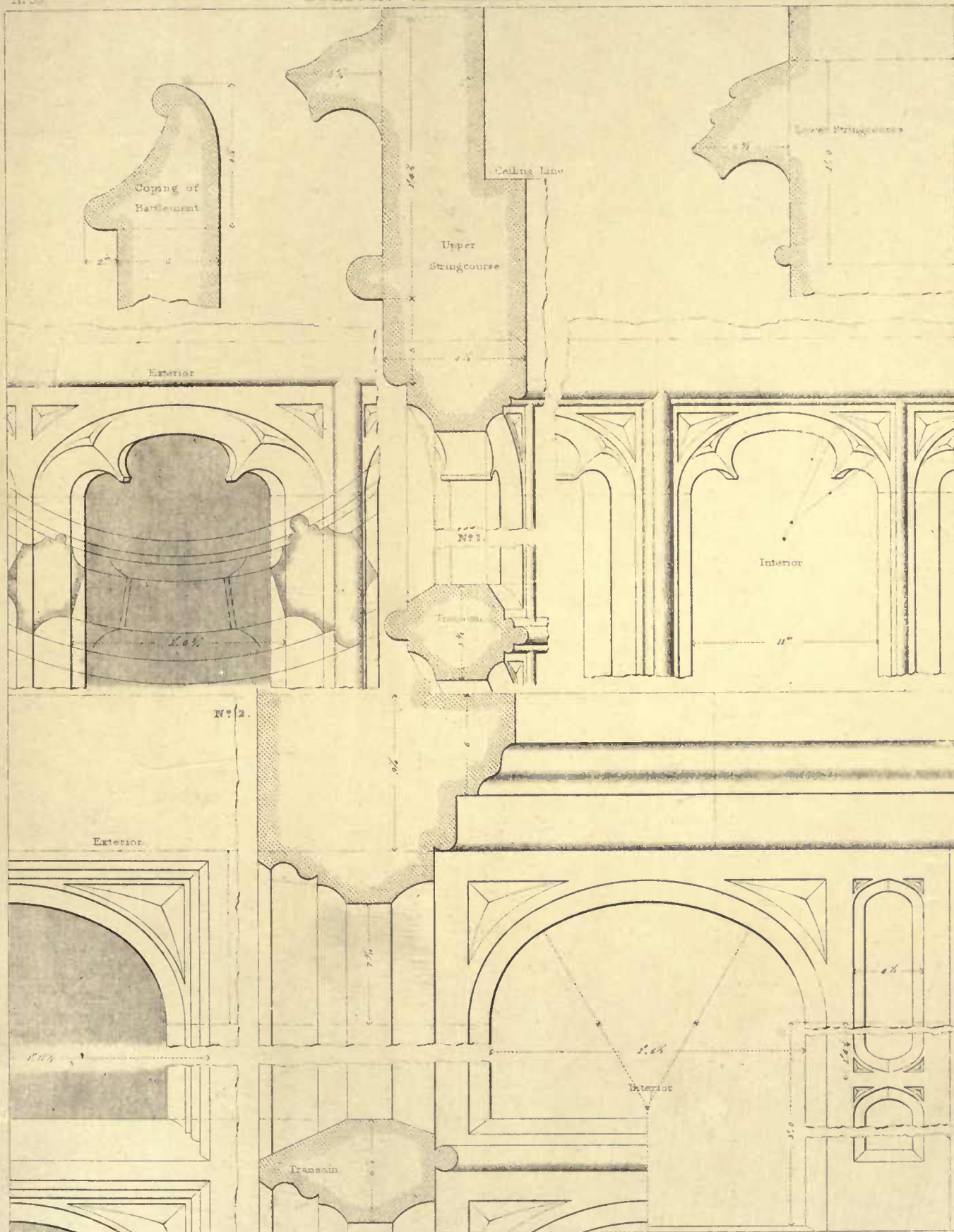


A. Ingham Arch^t & Des^g

Drawn by T. L. Walker. Edw^d Kenyon sculp^t

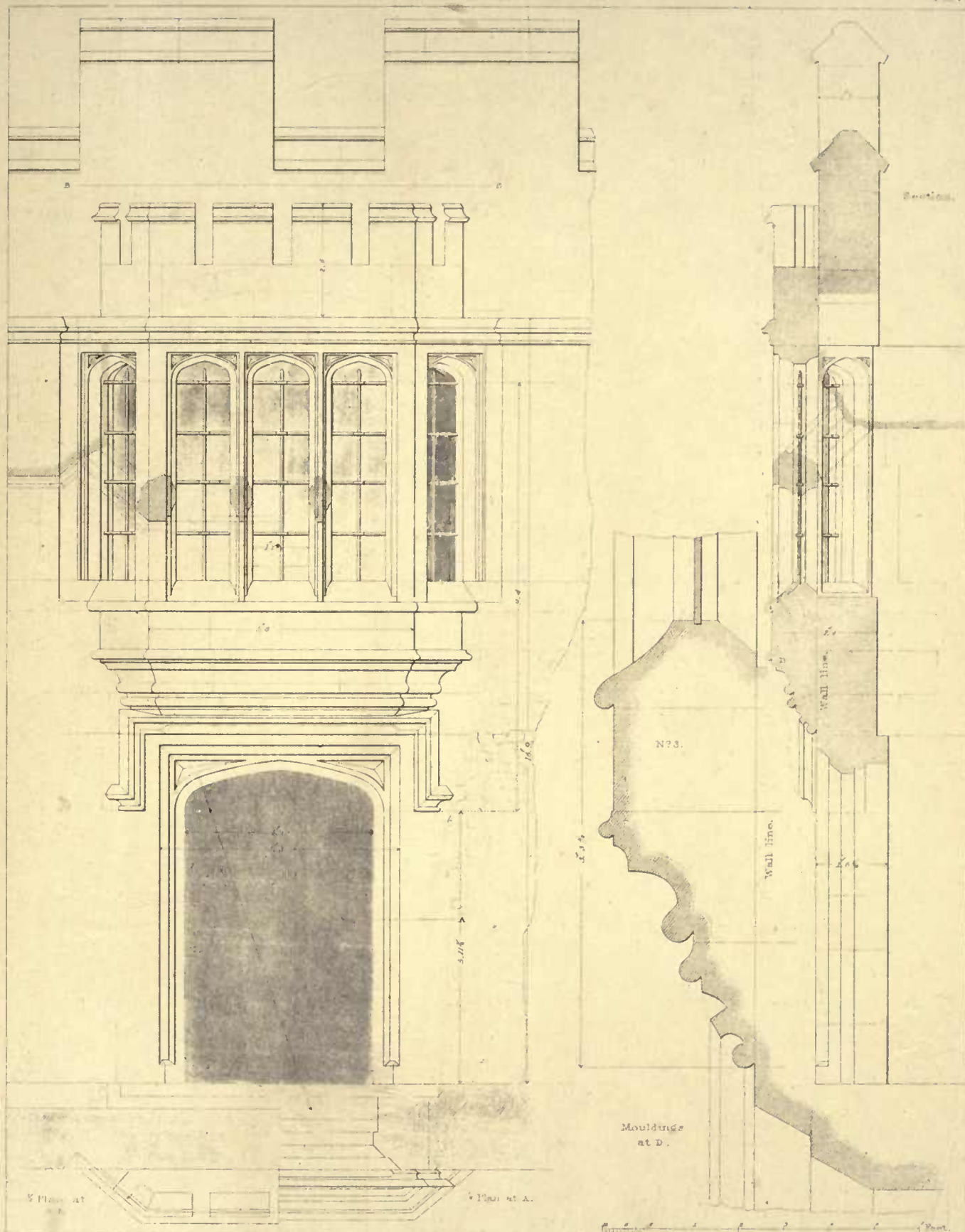
TECHNIBURY CASTLE. GLOUCESTERSHIRE.

No. 1. Portion of Plan of Bay Window of 1st Hall 1st floor. No. 2. do. of Ground Floor. No. 3. Parts at large of do.



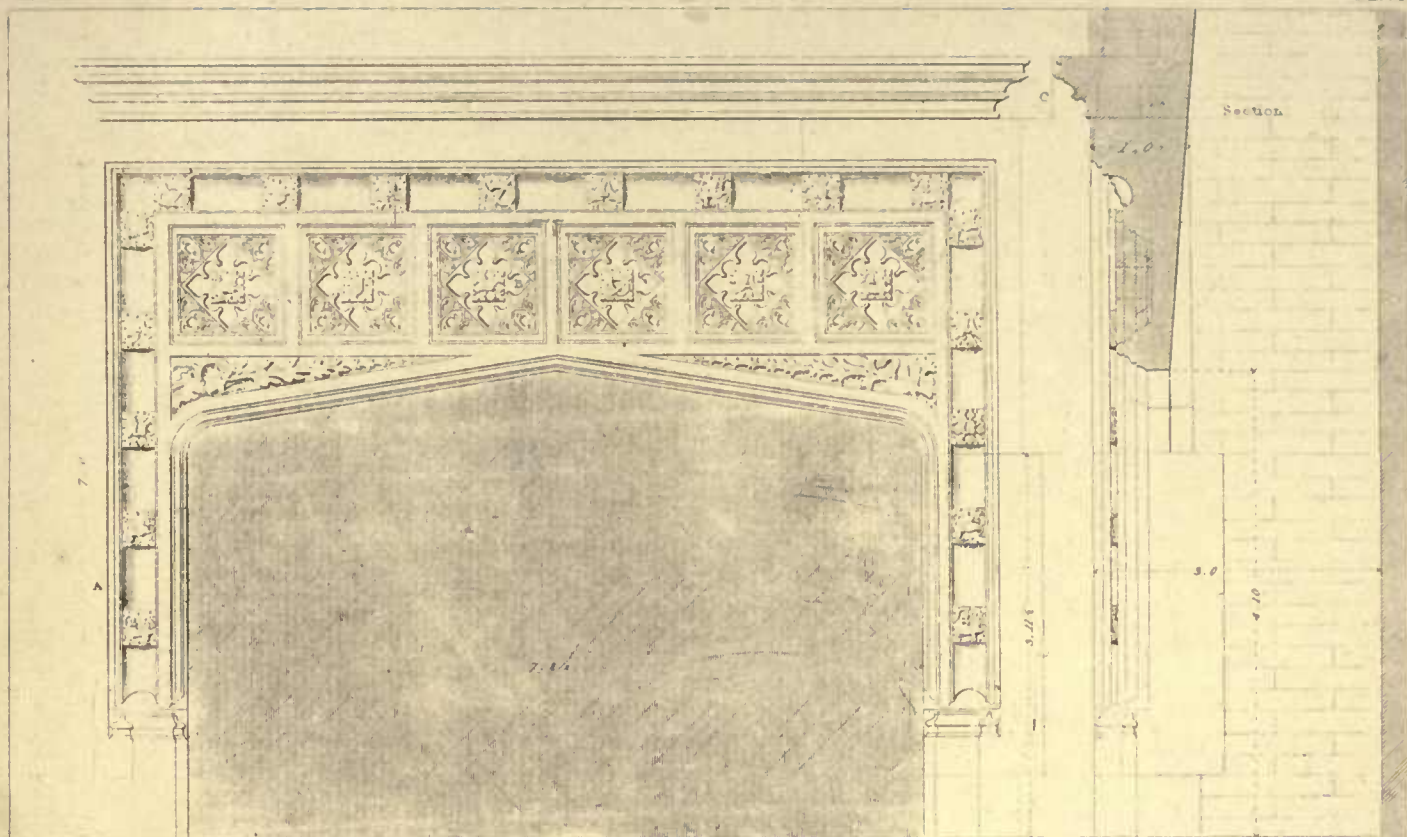
THORNEWY CASTLE, GLOUCESTERSHIRE,

N. 1. Elevation & Section of one of lights 1st floor, N. 2. E. 1st floor Ground Floor, and other details of Bay Window South Front.

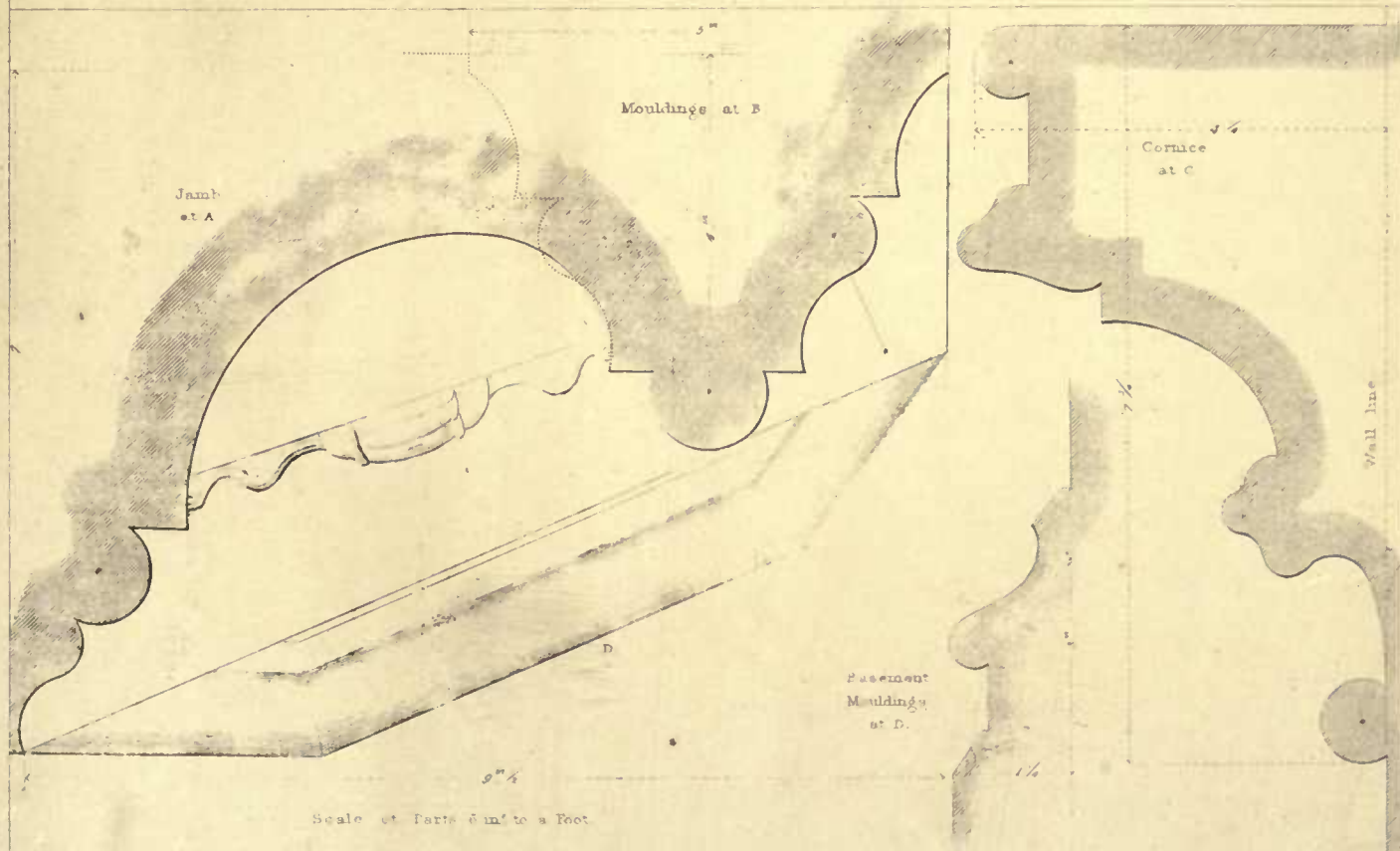


THORNEBURY CASTLE, GLOUCESTERSHIRE,

Elevation & Section of oriel Window & Doorway on South Side of Gallery.



Scale $\frac{1}{2}$ Inch to a Foot

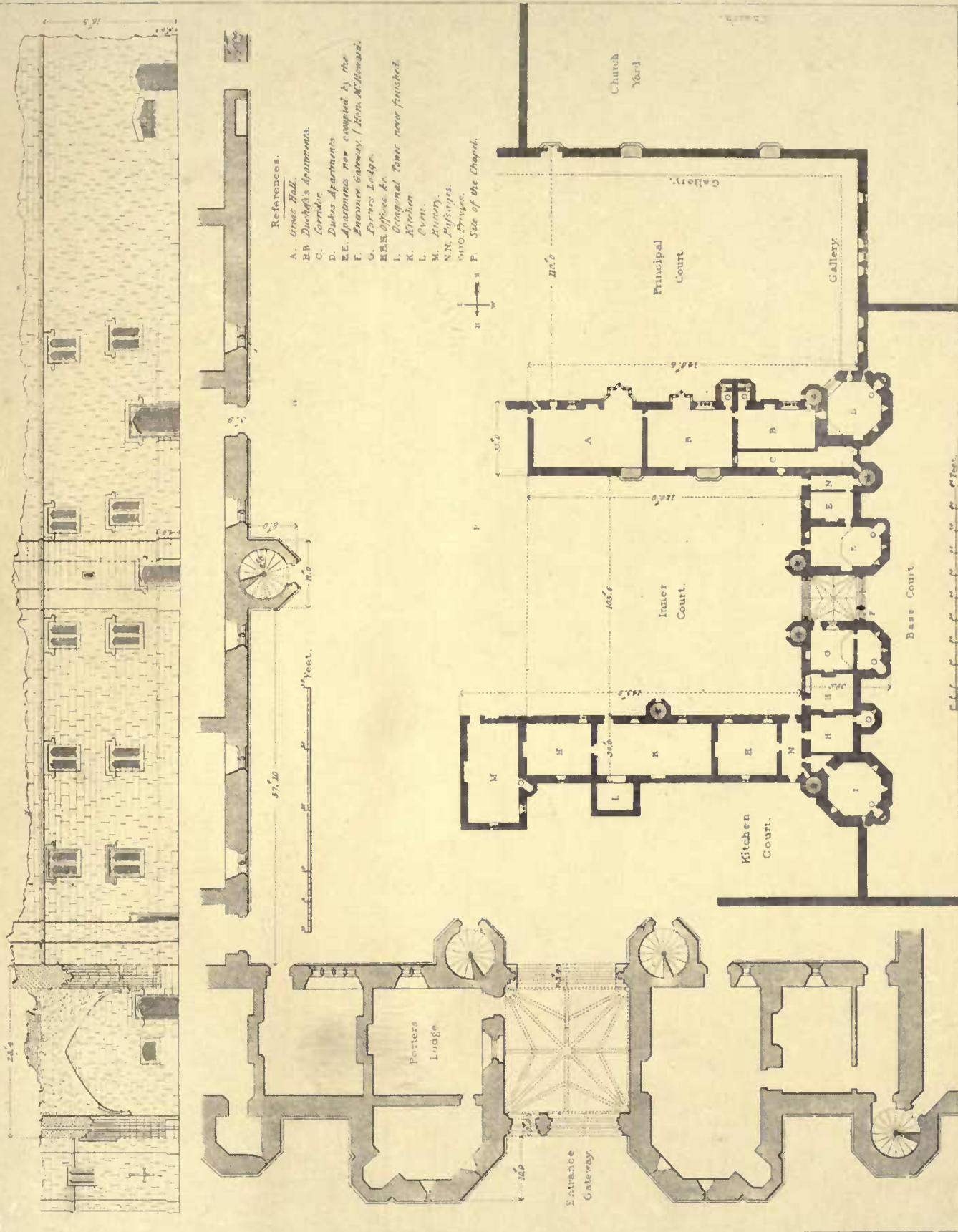


A. Pugin Arch^t desig^t

Drawn by F. T. Dollman Edw^d Kearton sculp^t

THORNHURST CASTLE, GLOUCESTERSHIRE.

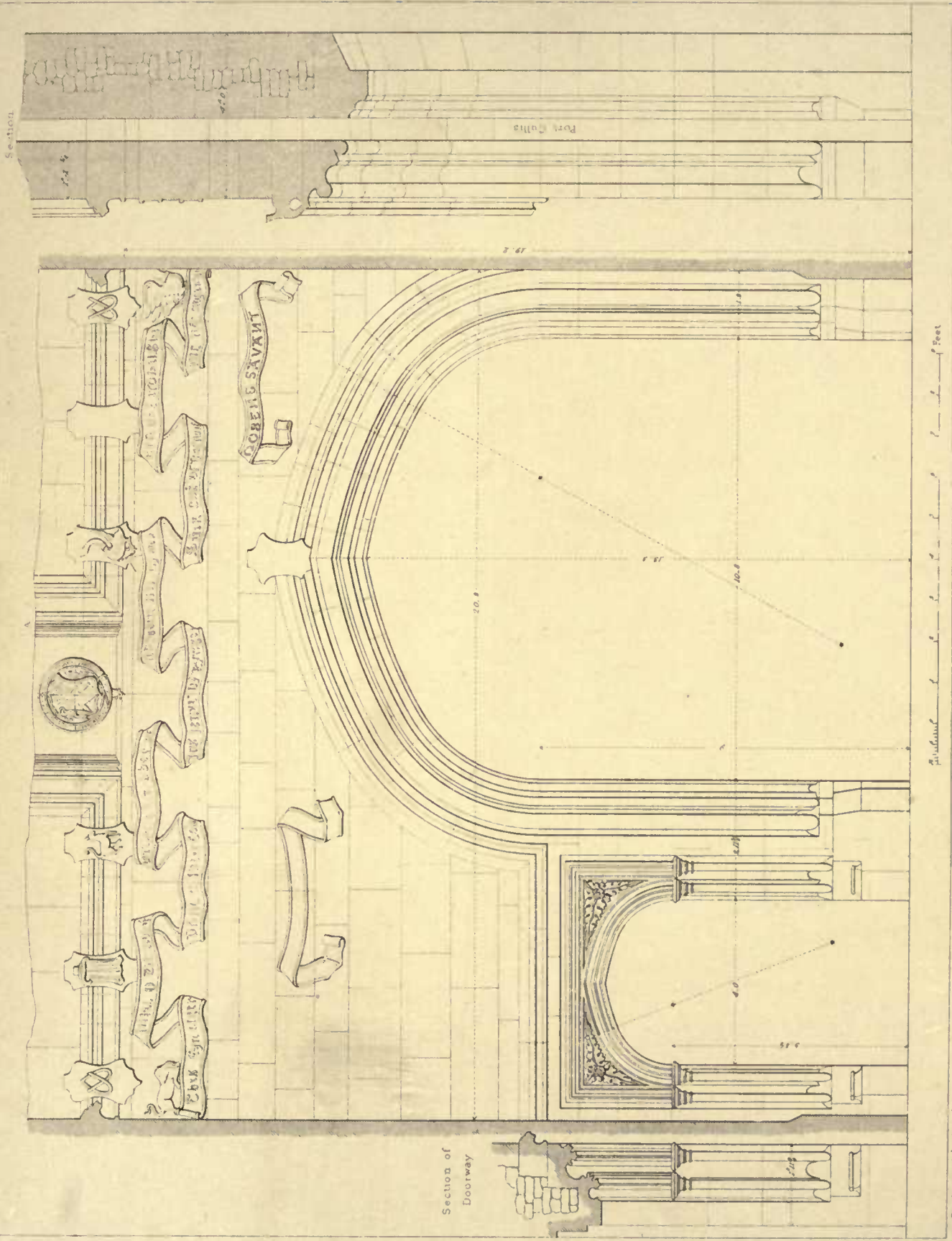
Elevation, Section & Details of Fire place in Great Hall

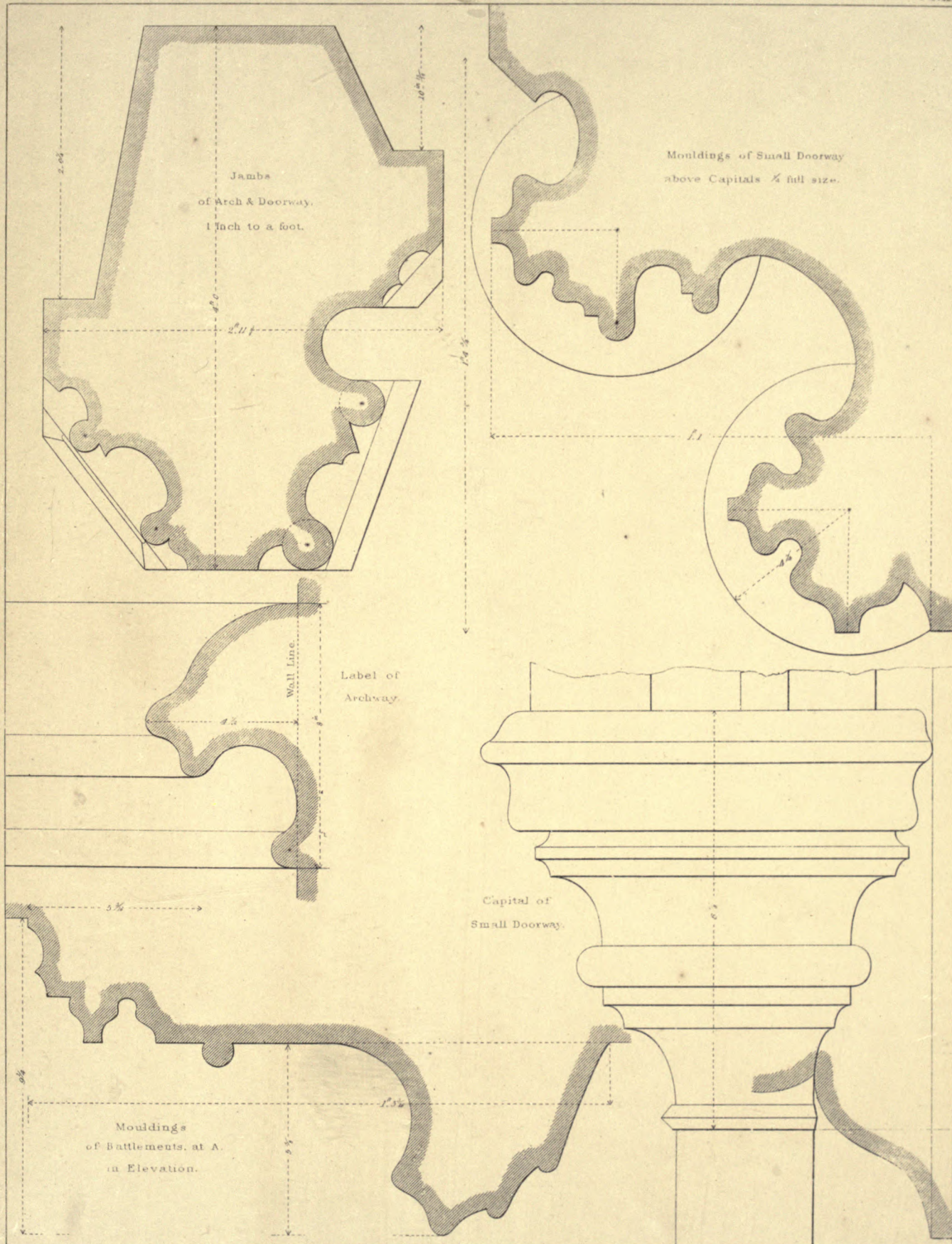


A. Pugin Archt. duer

Drawn by F. T. Dollman - G. Gladwin, sculp.

THE TOWER OF BABEL, GLOUCESTER. THE TOWER.
 Elevation & Plan of Offices on S. side, & General around them.





A. Pugin. Arch^t direc^t

Drawn by B. Green. Kelall sculp^t

THORNBURY CASTLE, GLOUCESTERSHIRE.

DETAILS OF ENTRANCE GATEWAY.

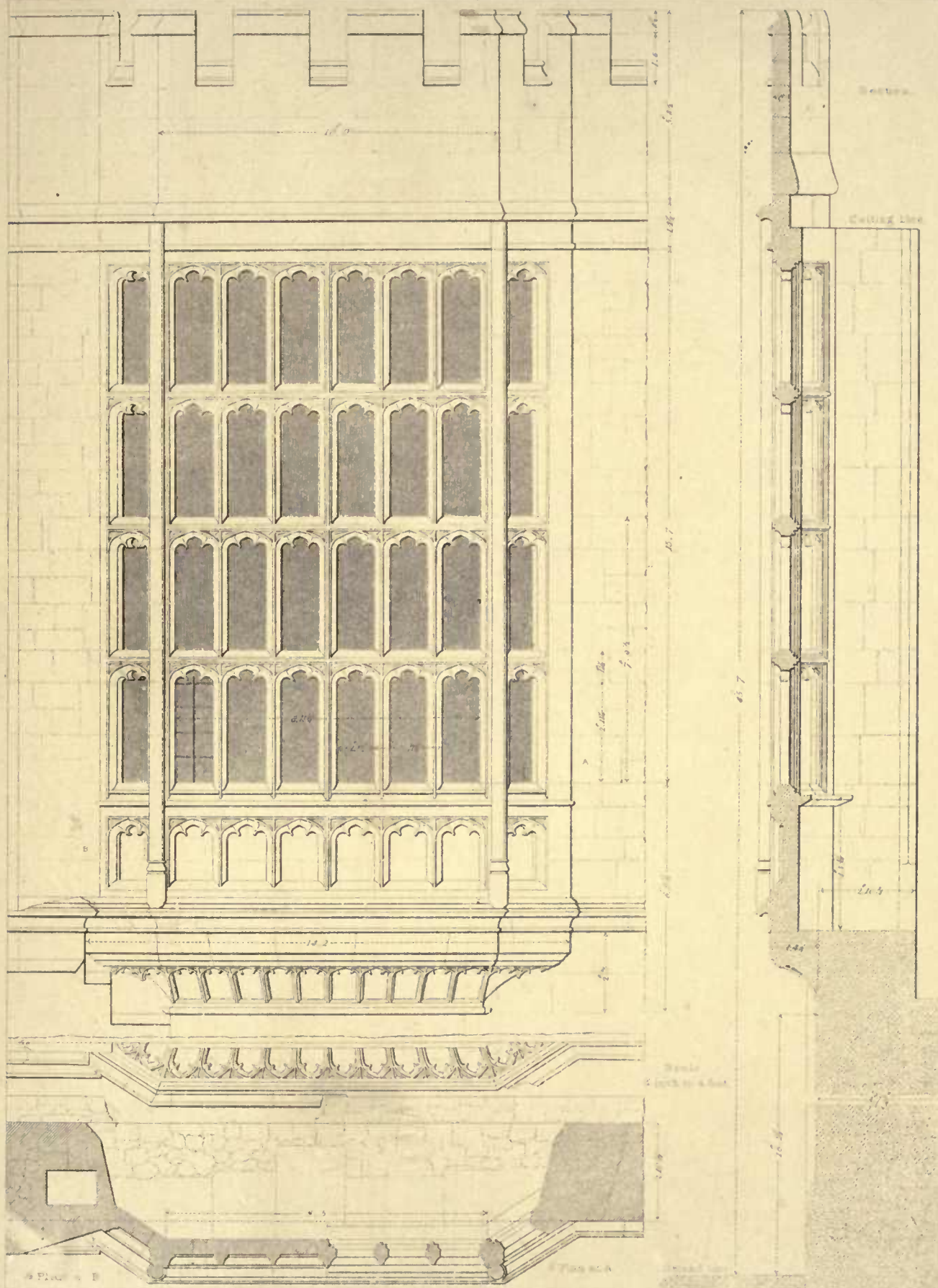
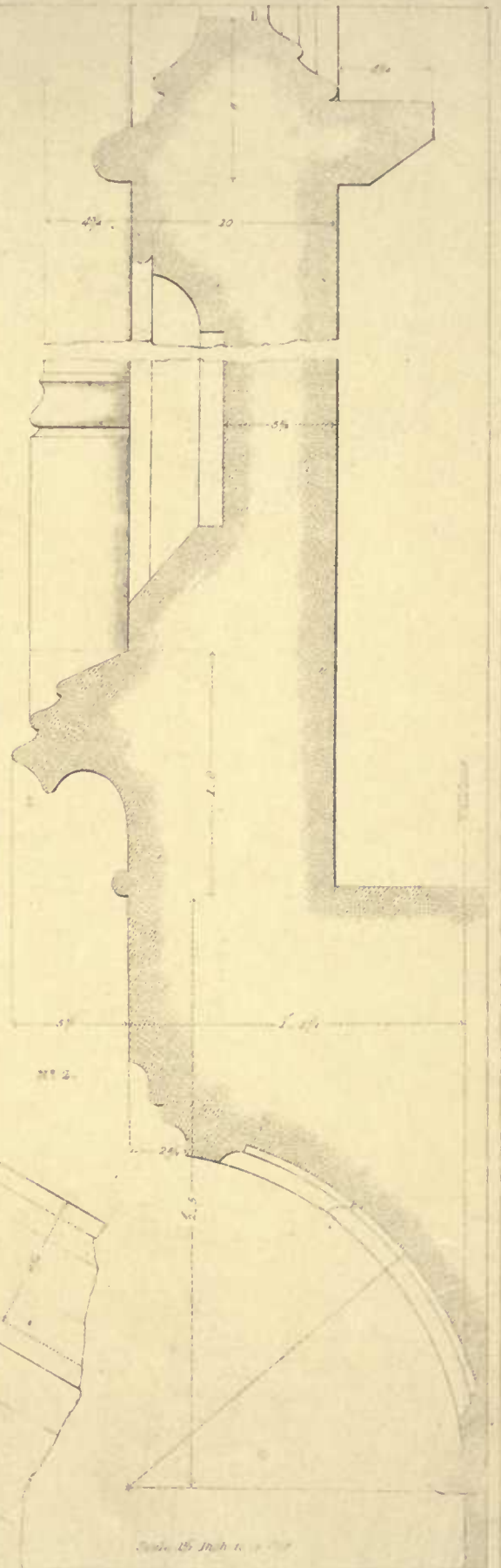
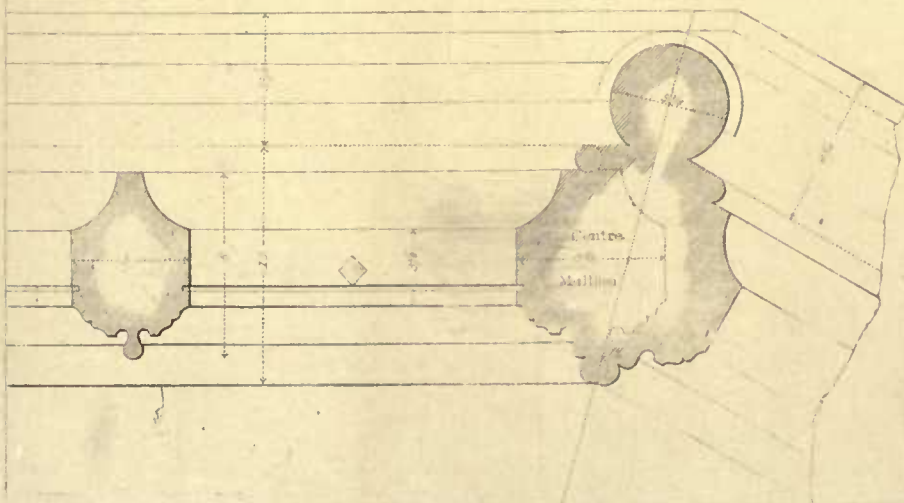
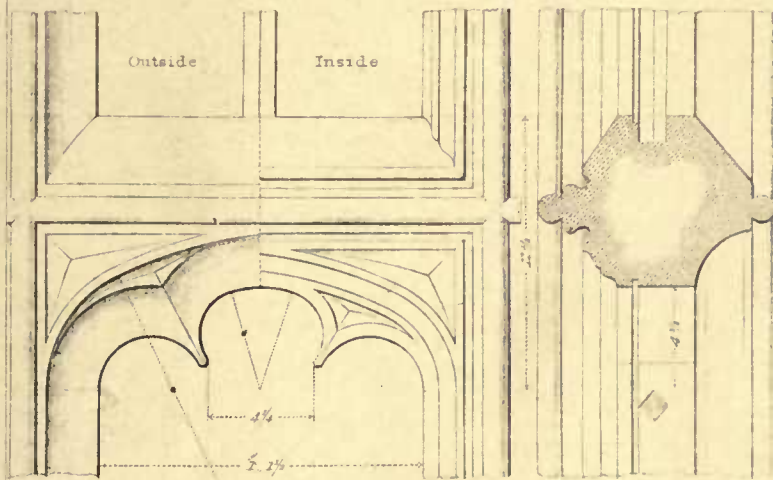
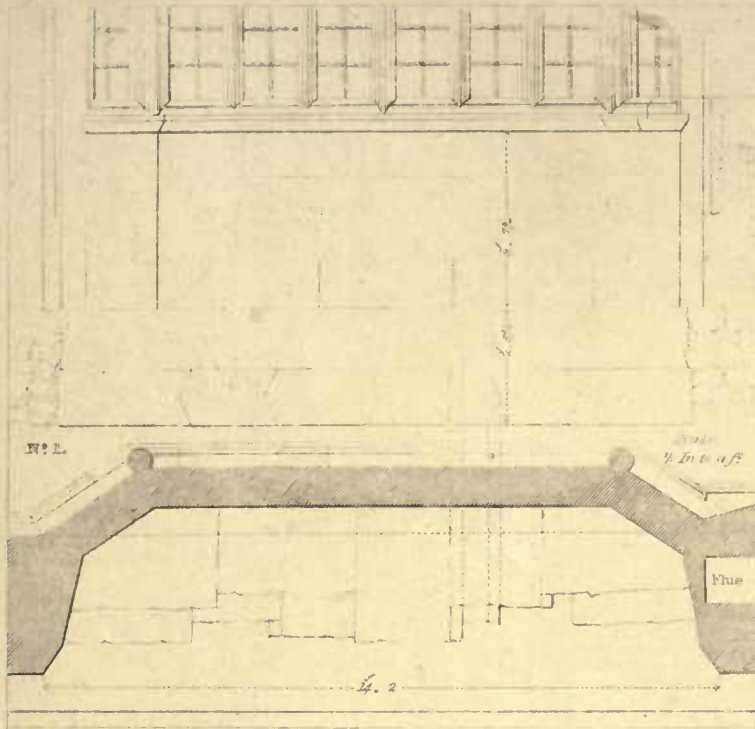


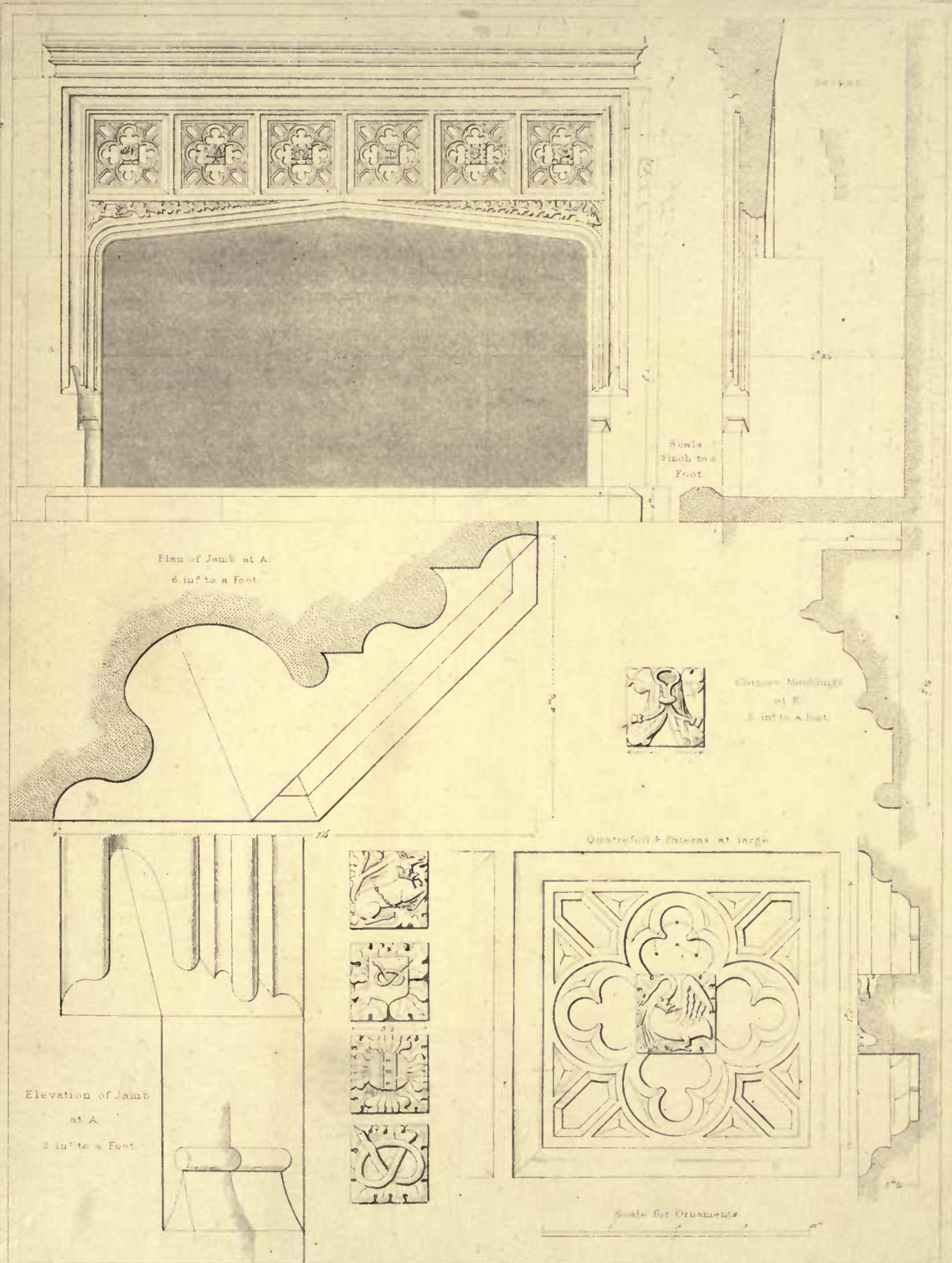
Fig. 1. B

A. Pugin Archt. & Eng.

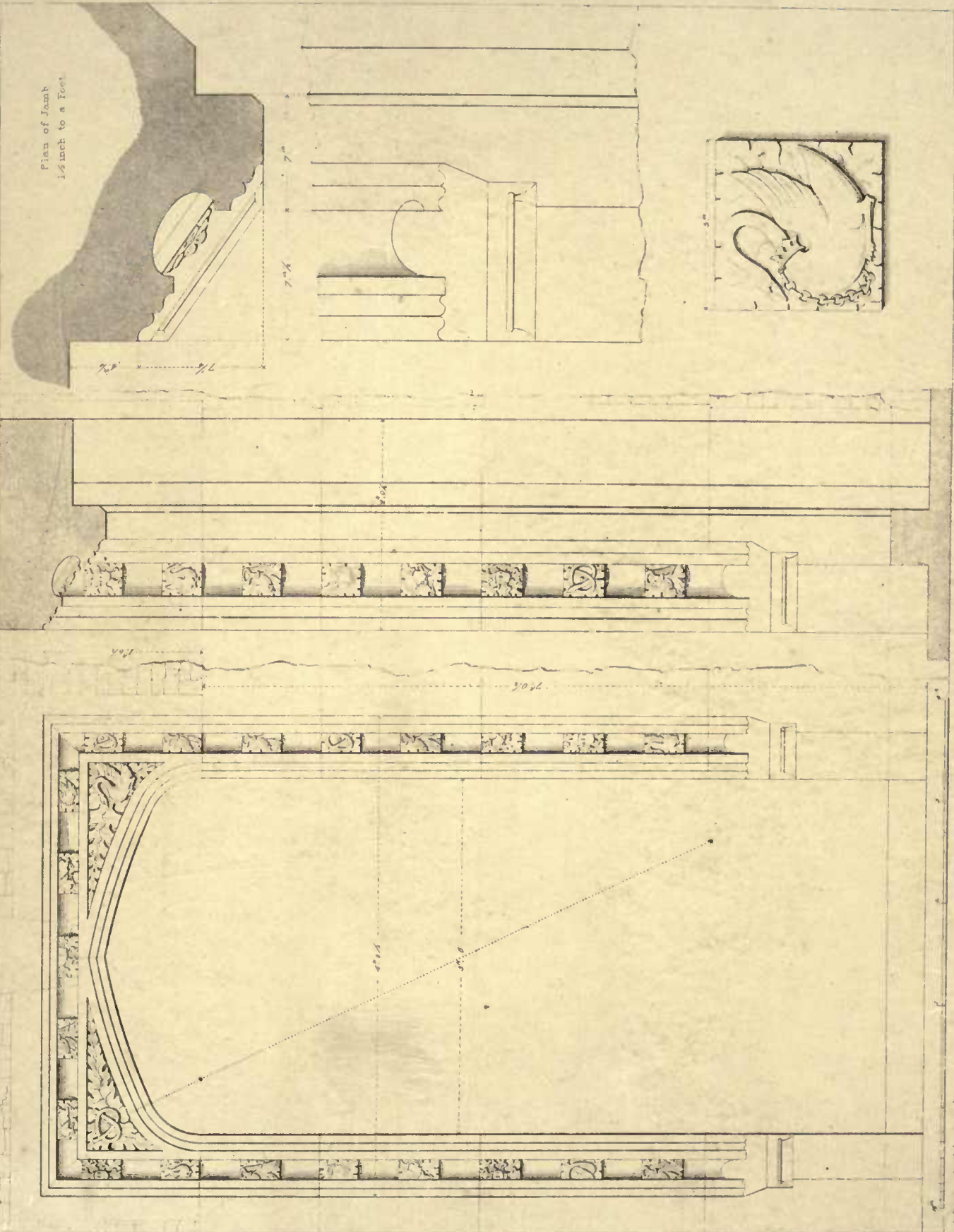
THORNBURY CASTLE, GLOUCESTERSHIRE.

Plan and Section of the Castle, as it was in 1840.





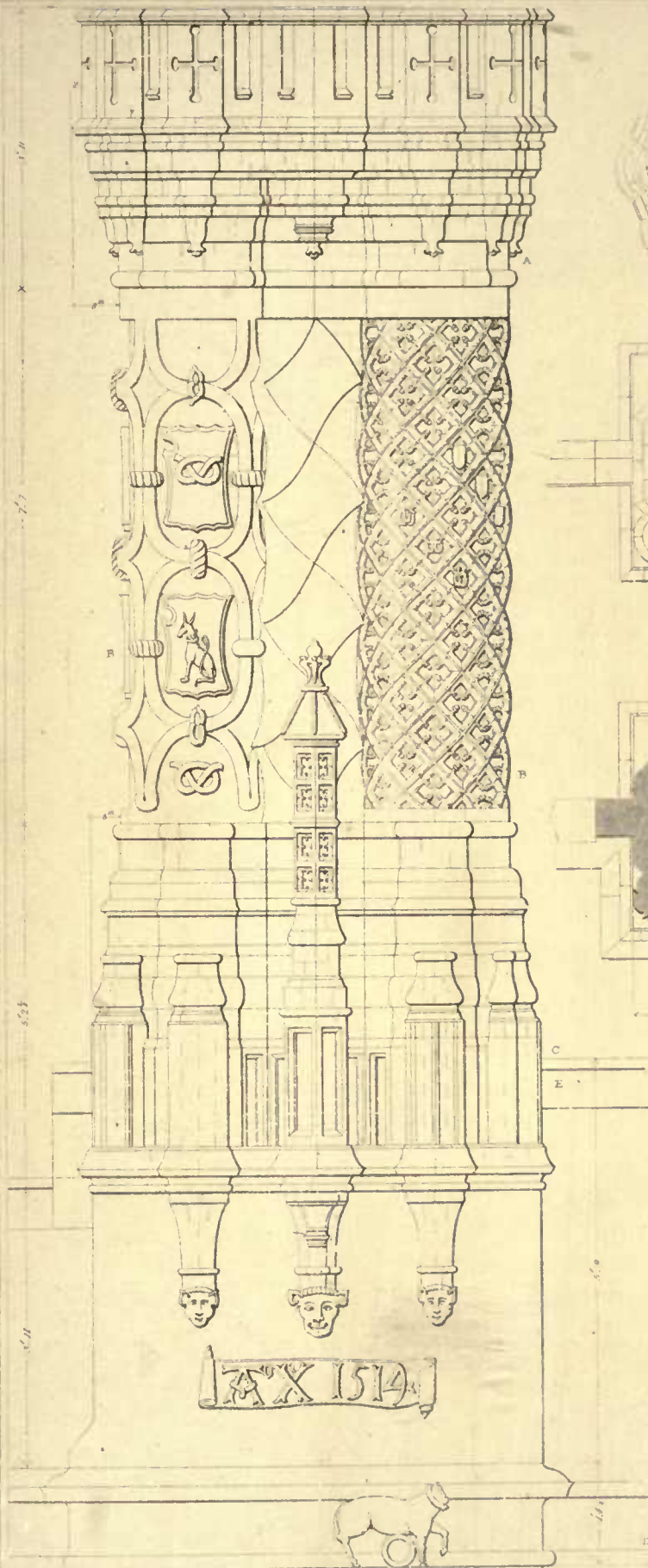
Plan of Jamb
14 inch to a Foot



A. Pugin. Archt. dux

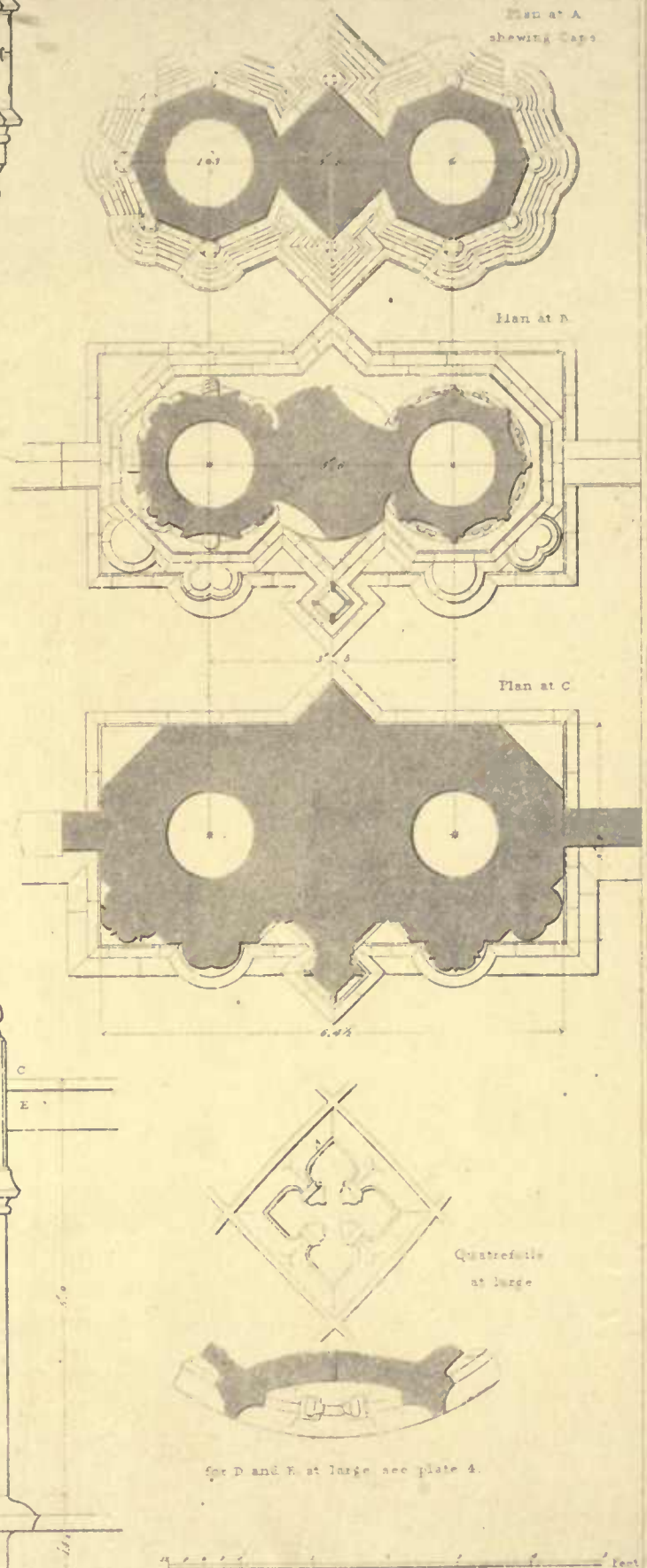
THORNBURY CASTLE, GLOUCESTERSHIRE.
INTERIOR DOOR IN STATE APARTMENTS

Drawn by Benj. Green - E. Kennich scul.



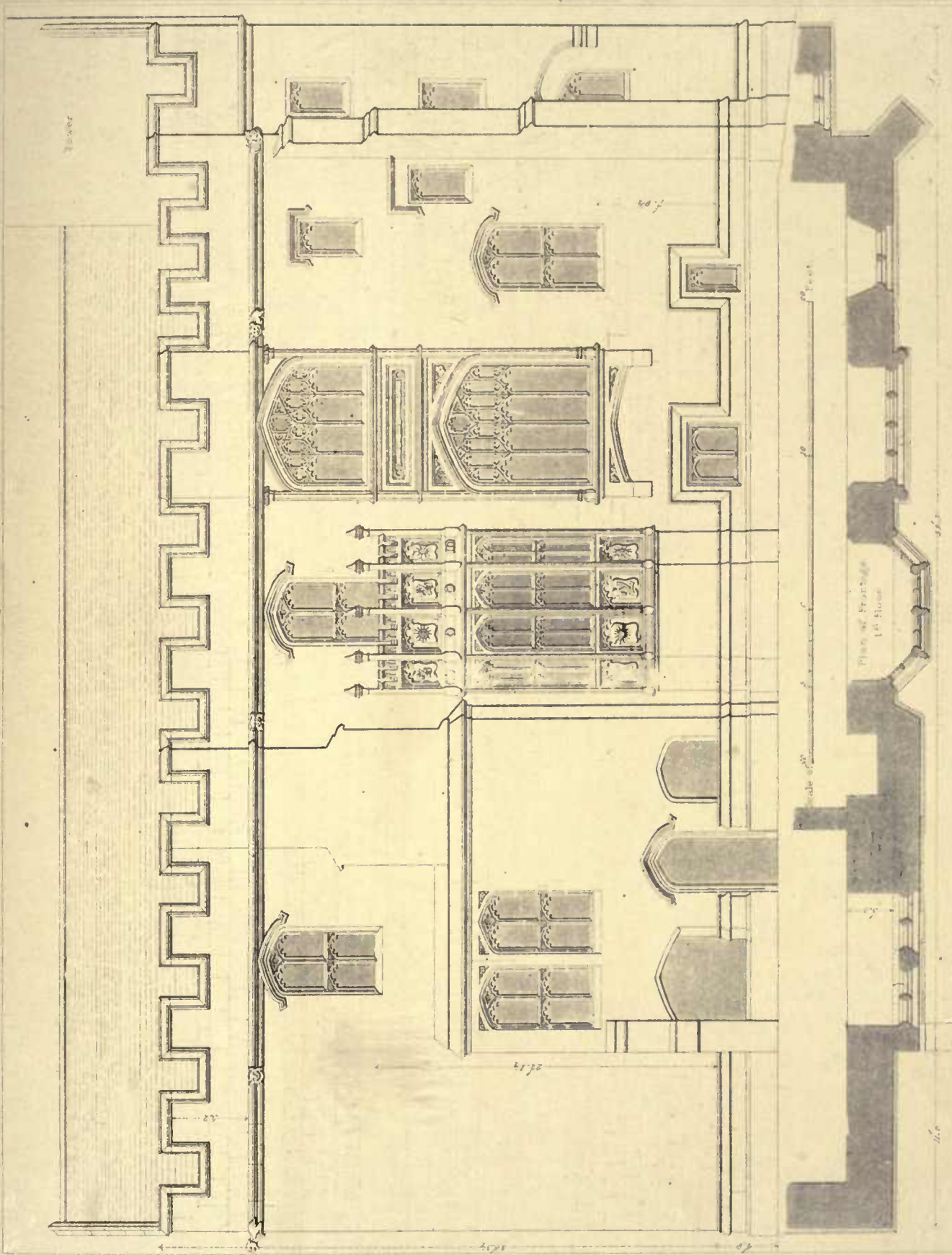
Sketched & Measured by ANW Pugin

THORNBURY CASTLE, GLOUCESTERSHIRE.
Elevation & Plans of Bush Chimney Shaft on North Front



For D and E at large see plate 4.

Drawn by B. Ferrey. Le Neux sculp.



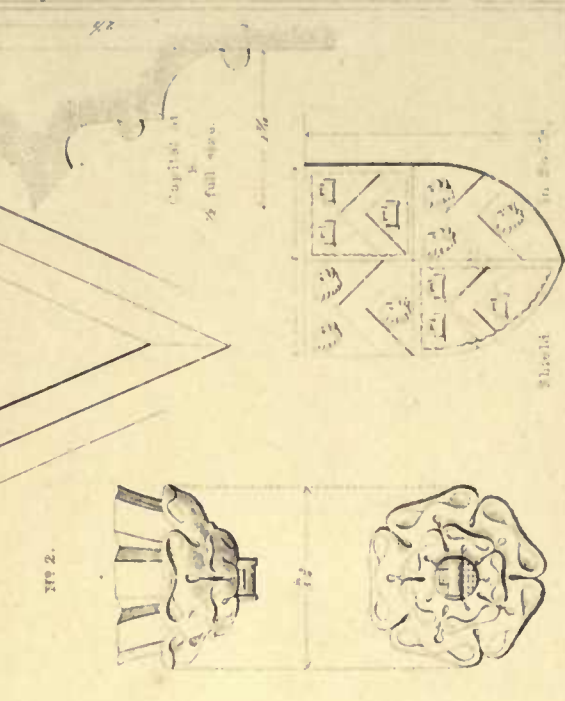
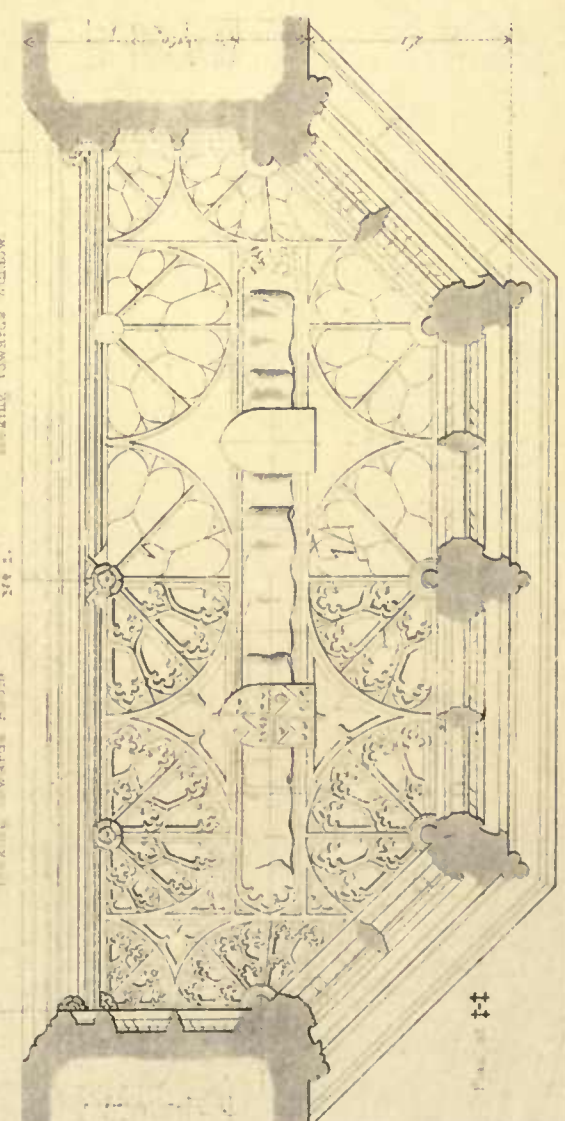
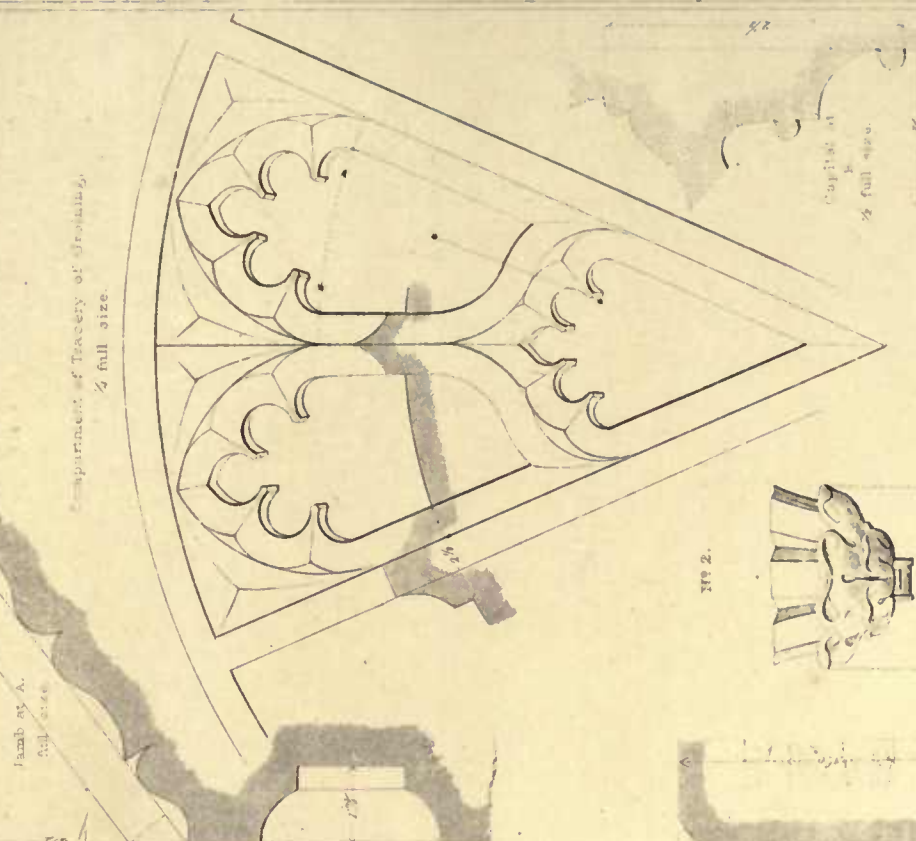
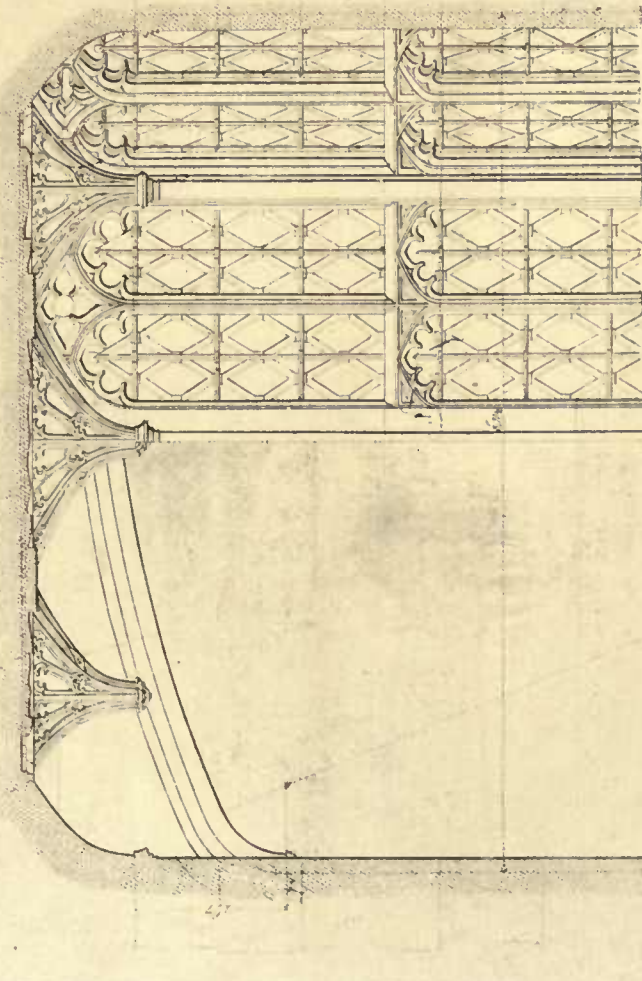


Sketched & Measured by A. N. W. Pugin

Drawn by B. Ferrey & Le Kour sculpt.

DEANERY, WILLE,

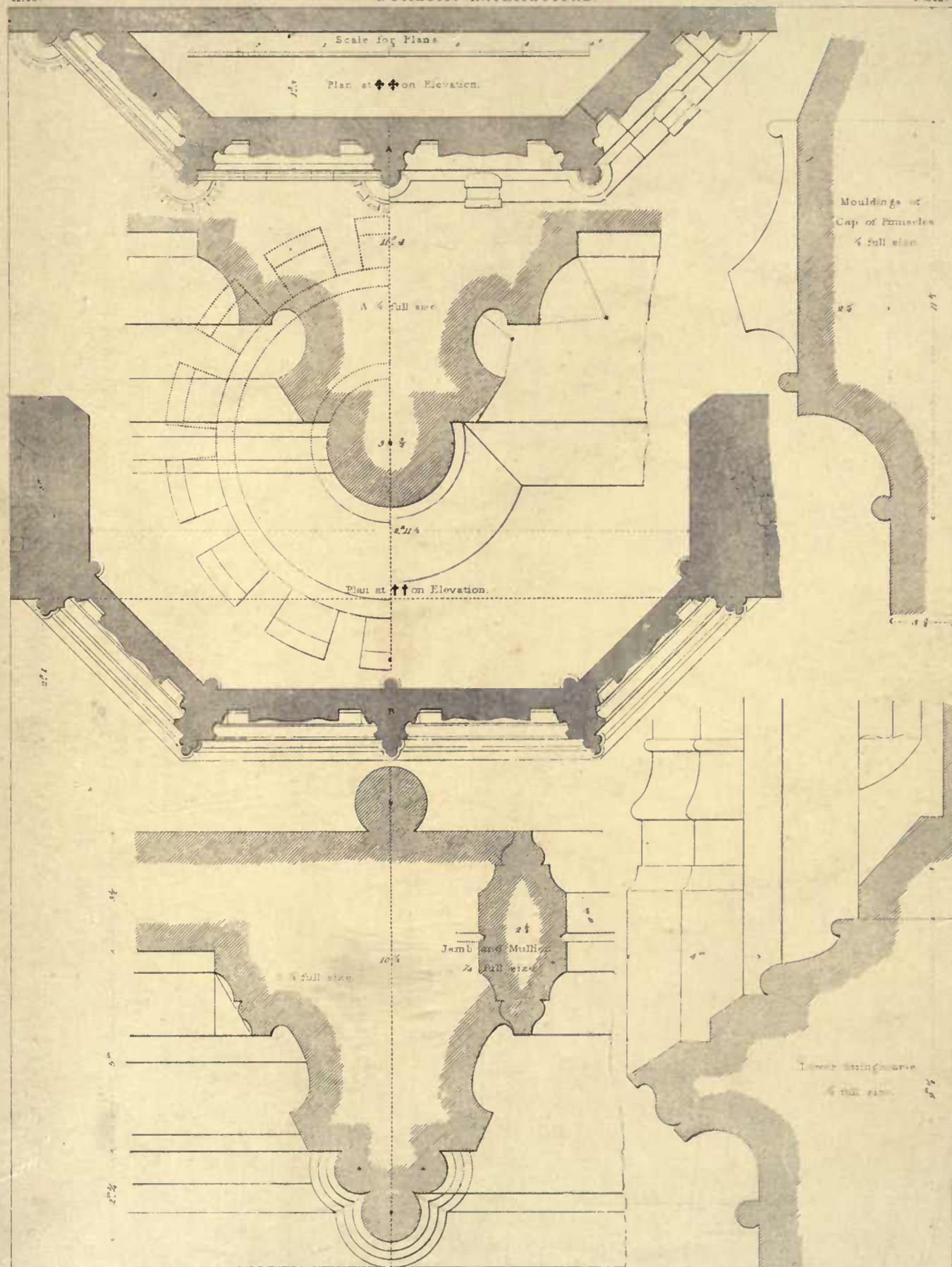
Elevation and Section of Bay Window, North Front.



Sketches and Measured by AN. W. B. G. 1847. Drawn by T. J. Walker. 1847.

W. B. G. 1847. W. B. G. 1847.

W. B. G. 1847. W. B. G. 1847.

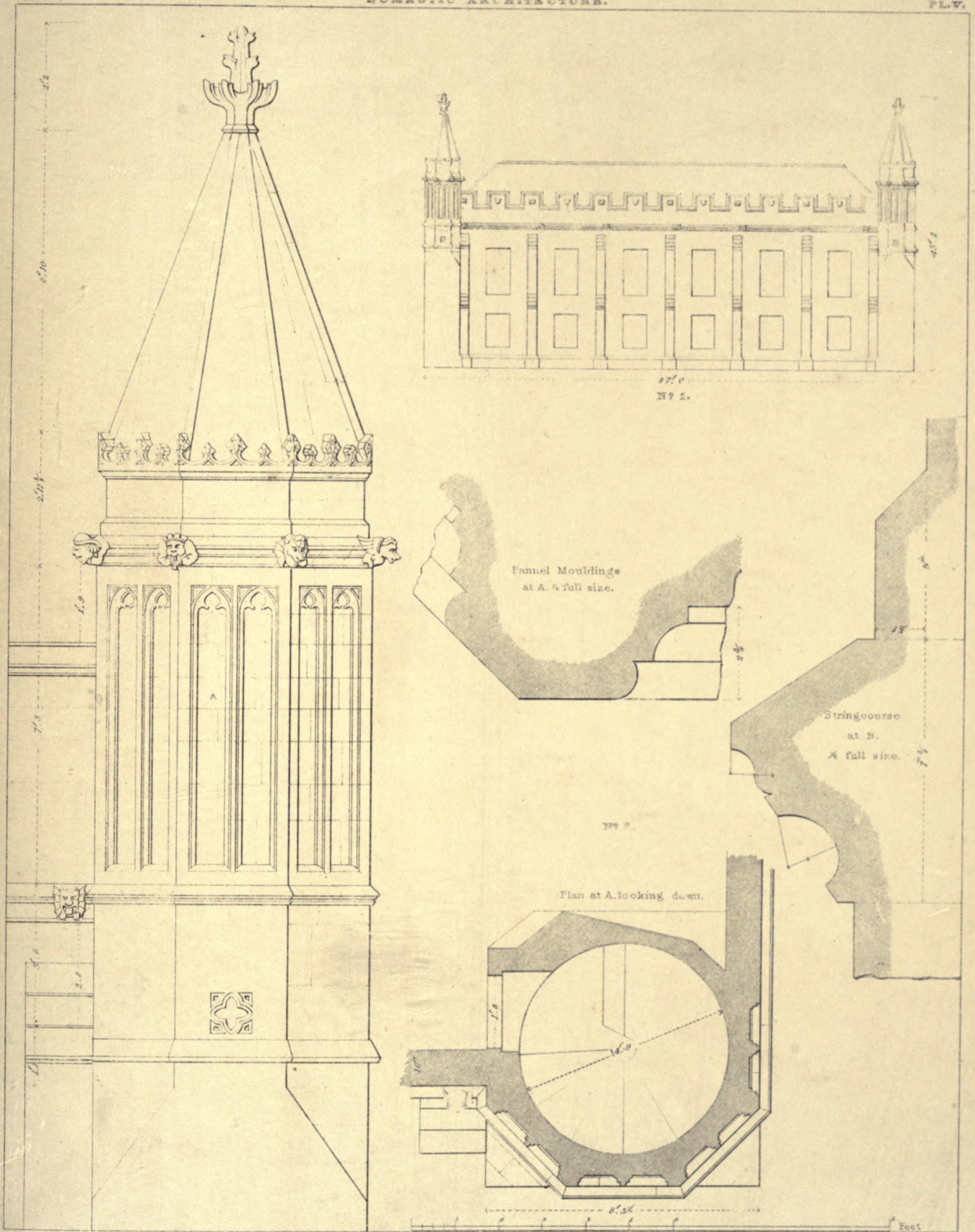


Sketched & Measured by A. Welby Pugin

Drawn by H. Walker. Edw. Kennich sculp.

DRAWN BY, WELLS.

Plans and Details of Bay Window North Front

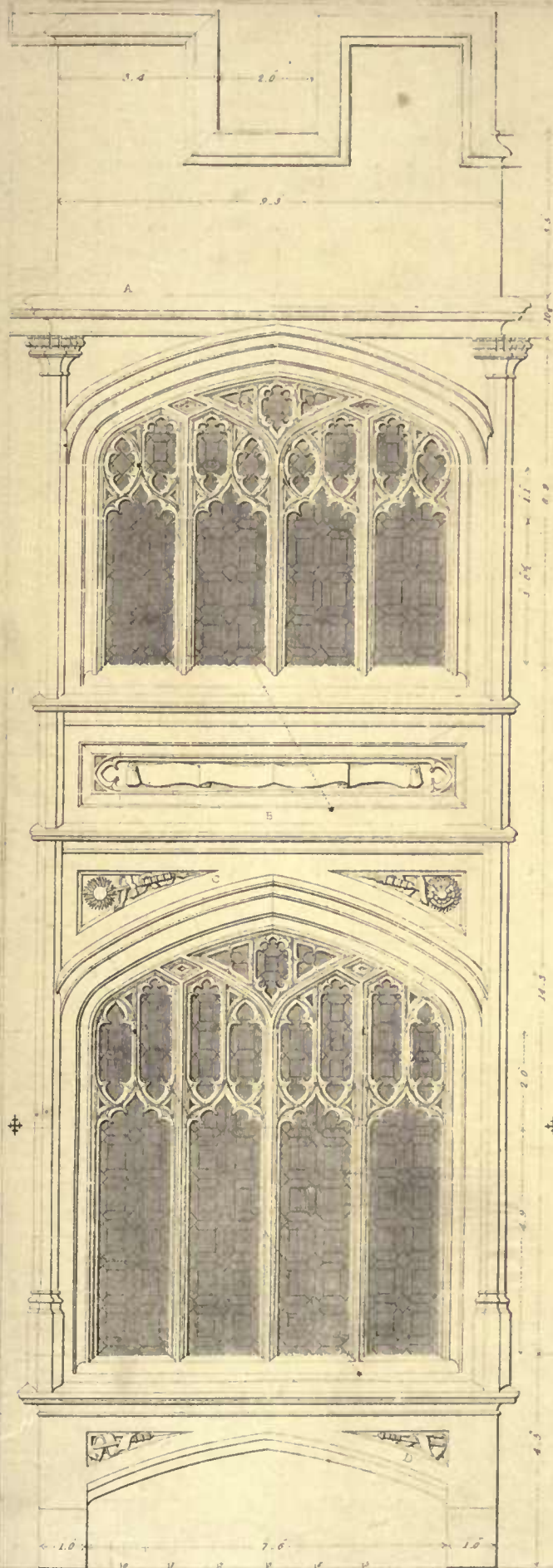


Sketched & Measured by A.N.W. Pugin.

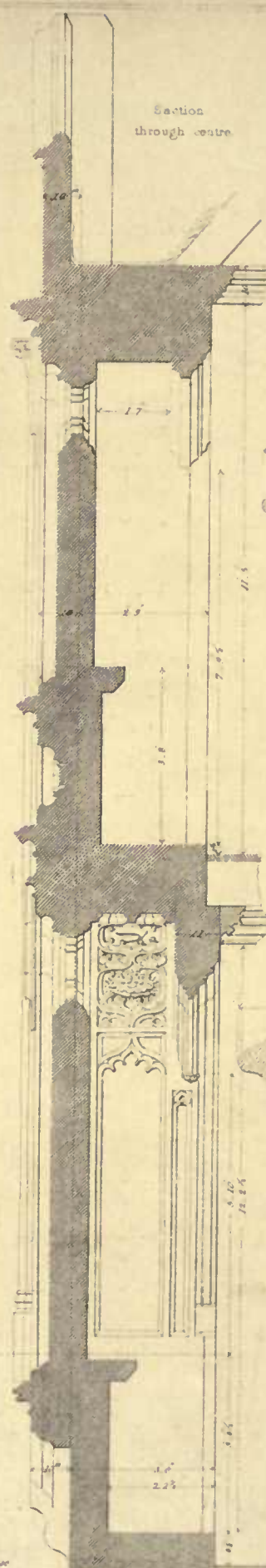
Drawn by T.L. Walker - Edw. Kennion sculp.

DEANERY, WELLS.

Nº1. Elevation towards Close. - Nº2. Plan Elevation & Details of Turret of Dº



Scale of Feet
 Sketched & Measured by A.W. Pugin

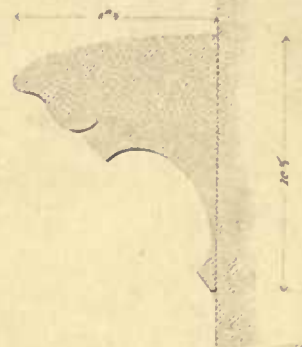


Section of Battlement

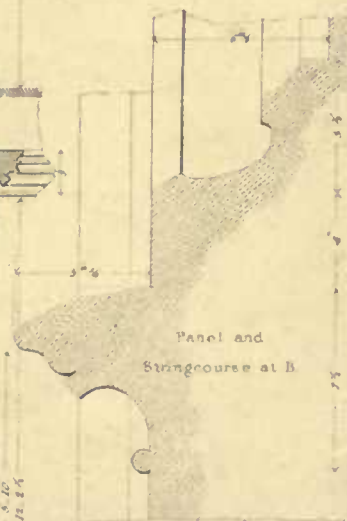


Section through centre

Stringcourse at A.



Panel and Stringcourse at B.



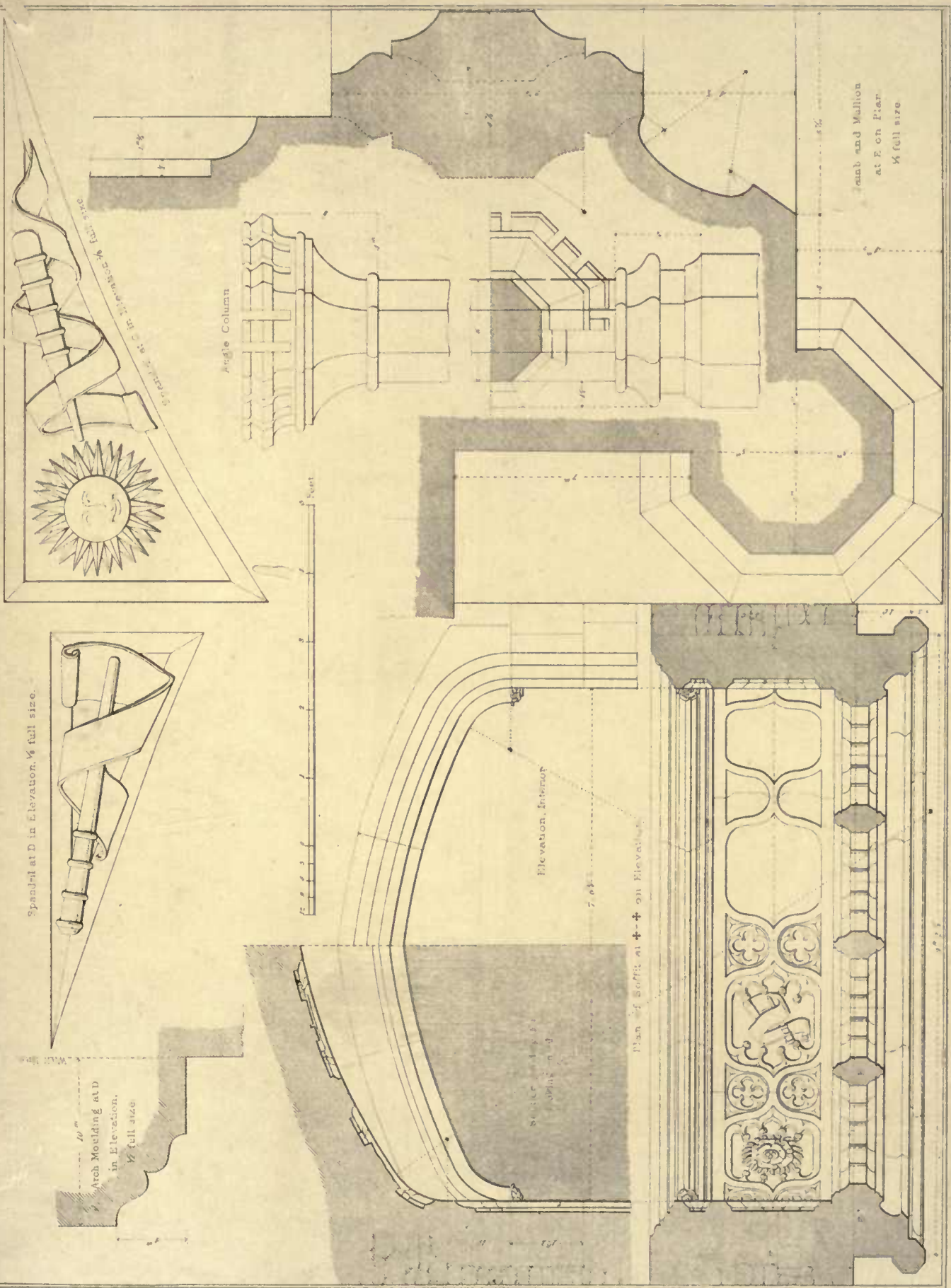
Label at C.



Detail 1/2 full size

Drawn by B. Ferrey - J. Le Keux sculp.

DEANERY, WELLS.

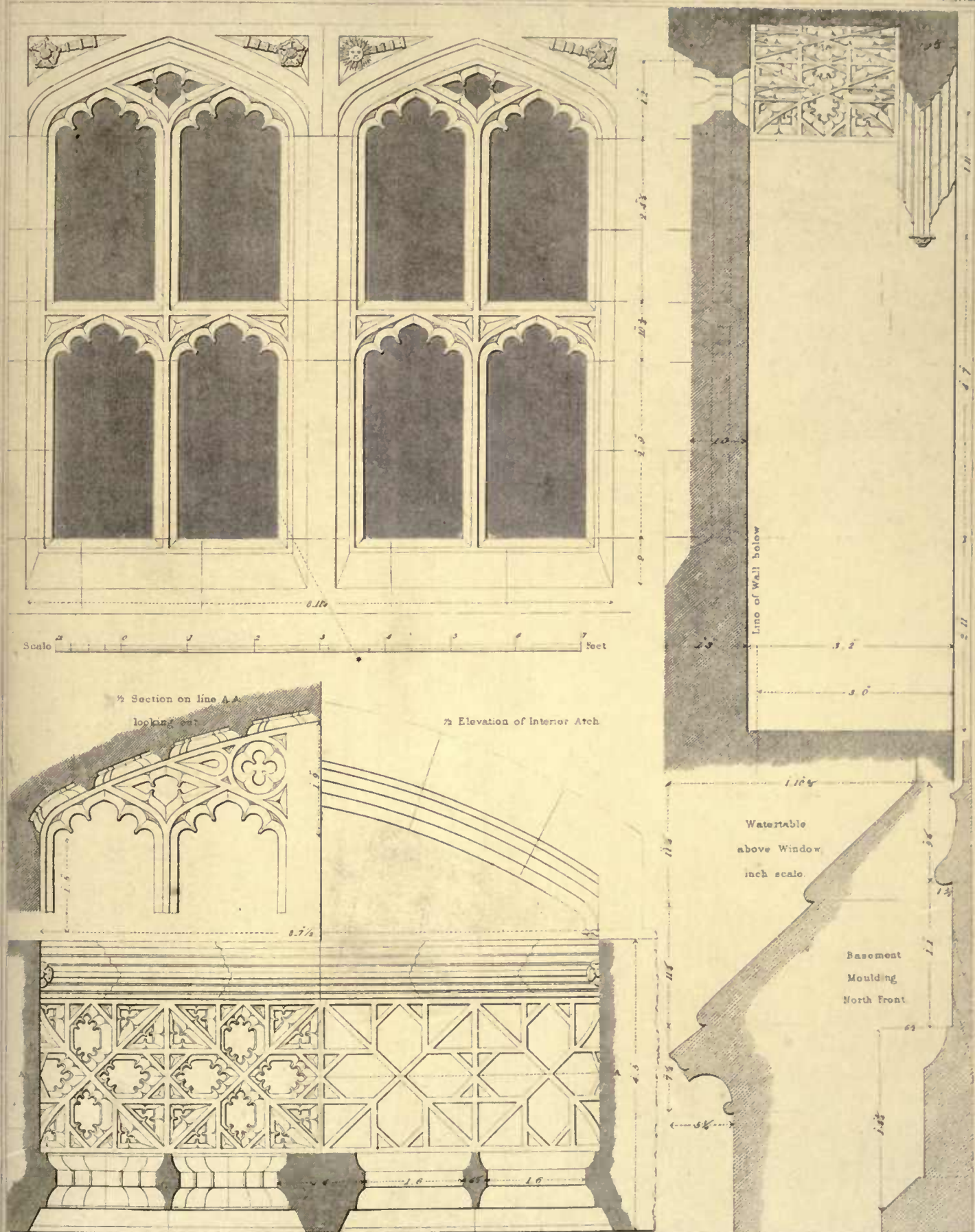


Sketches & Measured by A.W. Pugin

JOHN A. WALKER, W.E.L.S.

Plan and Detail of Christ Church, North Wales

Drawn by T. Walker



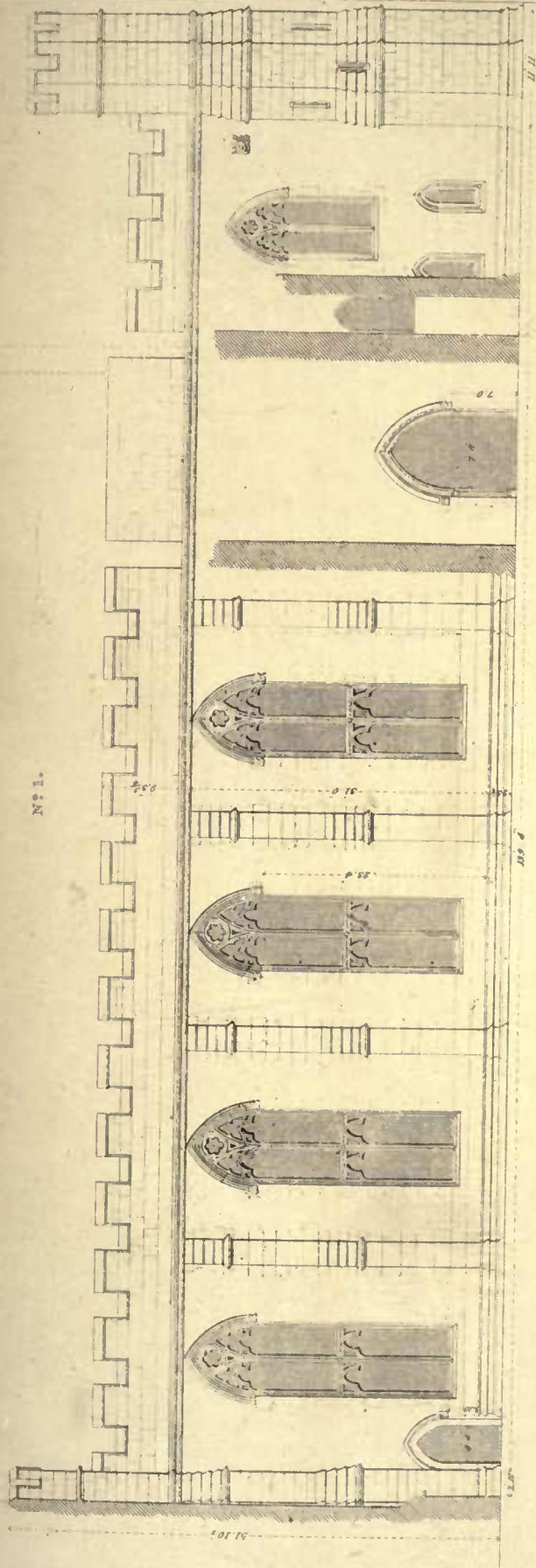
Sketched & Measured by A.W. Pugin.

Drawn by E Ferrey... J Le Koux sculp^t

DEANERY, WELLS,

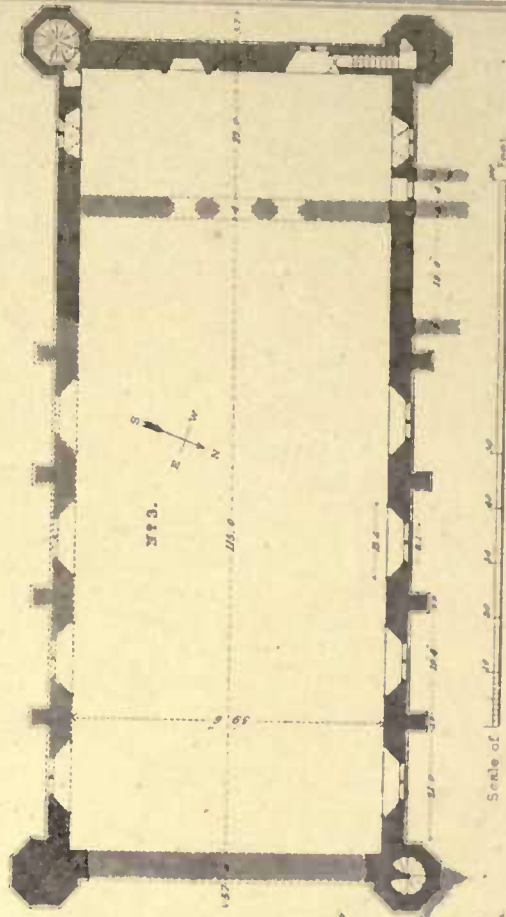
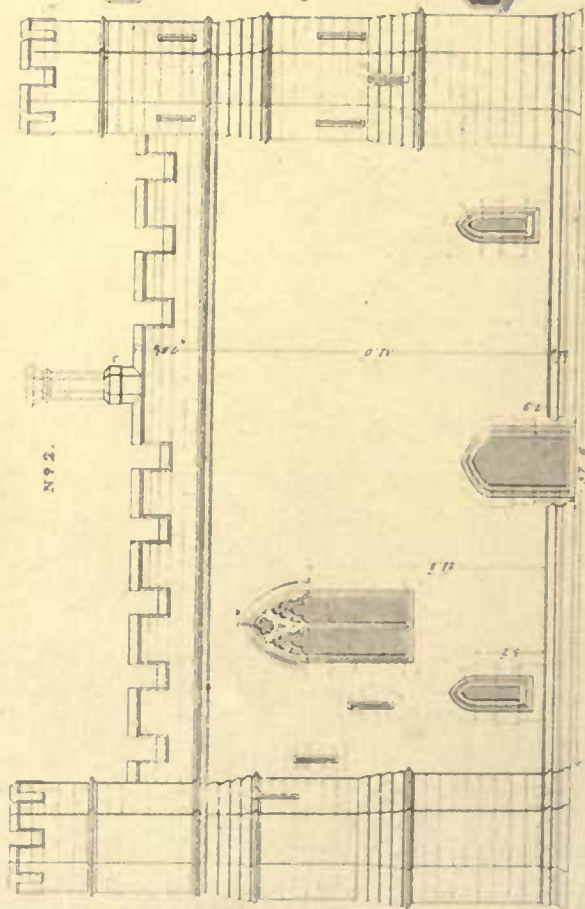
Plan, Section, and Elevation of Window in the Withdrawing Room, North Front

Nº 1.

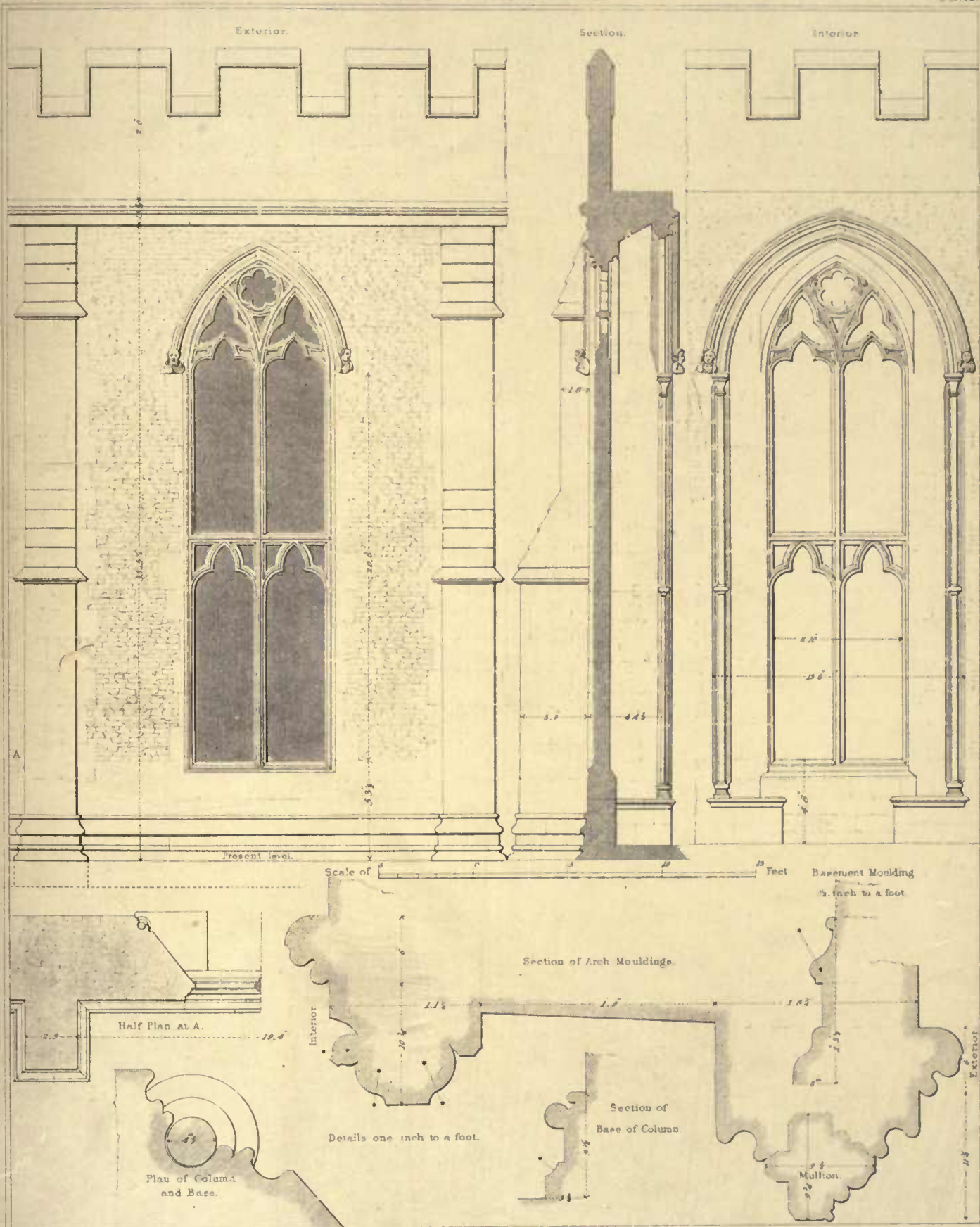


Scale of Feet.

Nº 2.



Scale of Feet.

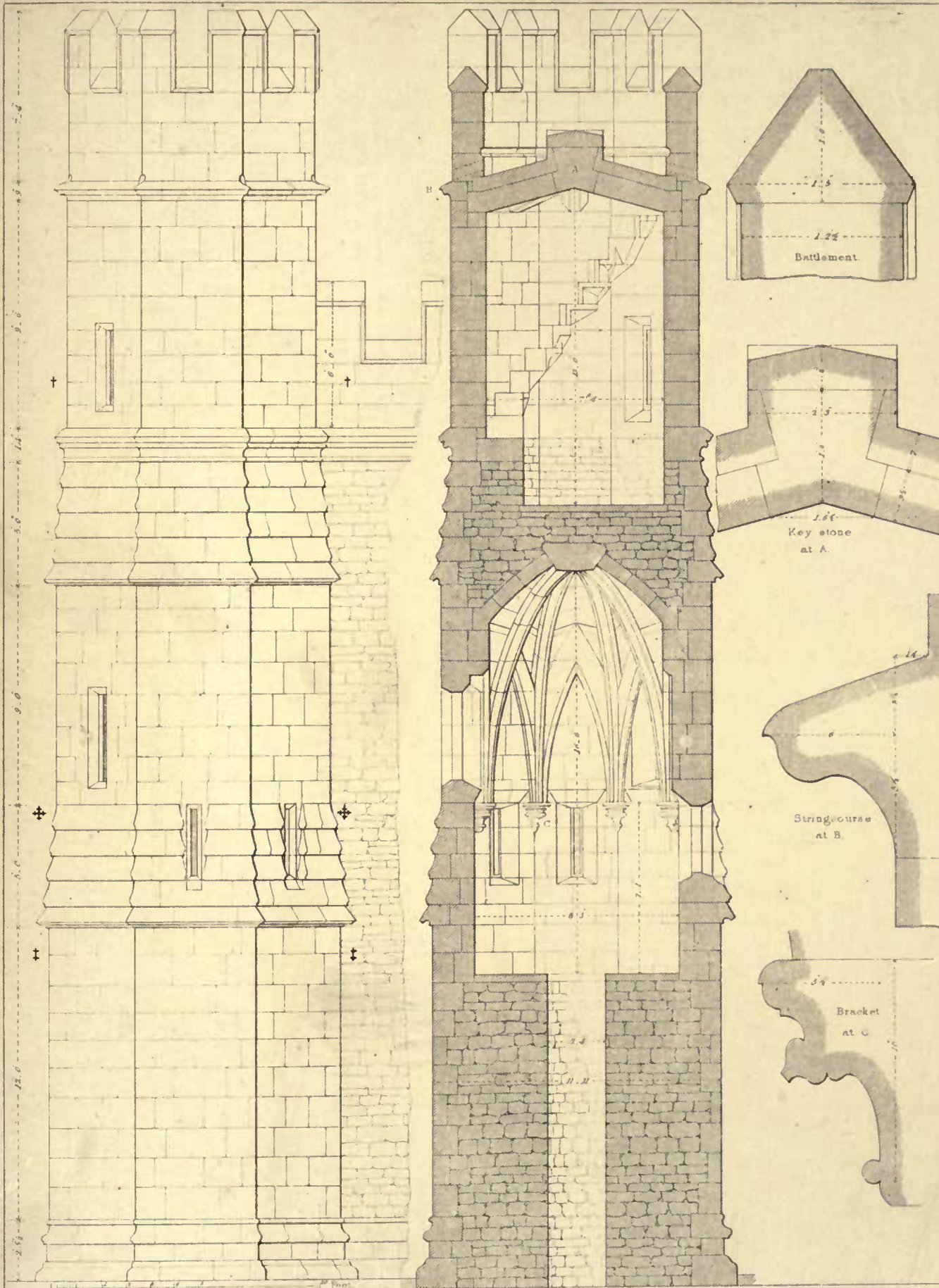


Sketched & Measured by A.W. Pugin.

Drawn by G.B. Wollaston. J. Le Keux sculpt.

BISHOP'S PALACE, WELLS.

Plan, Section, External, and Internal Elevations of one Bay with details

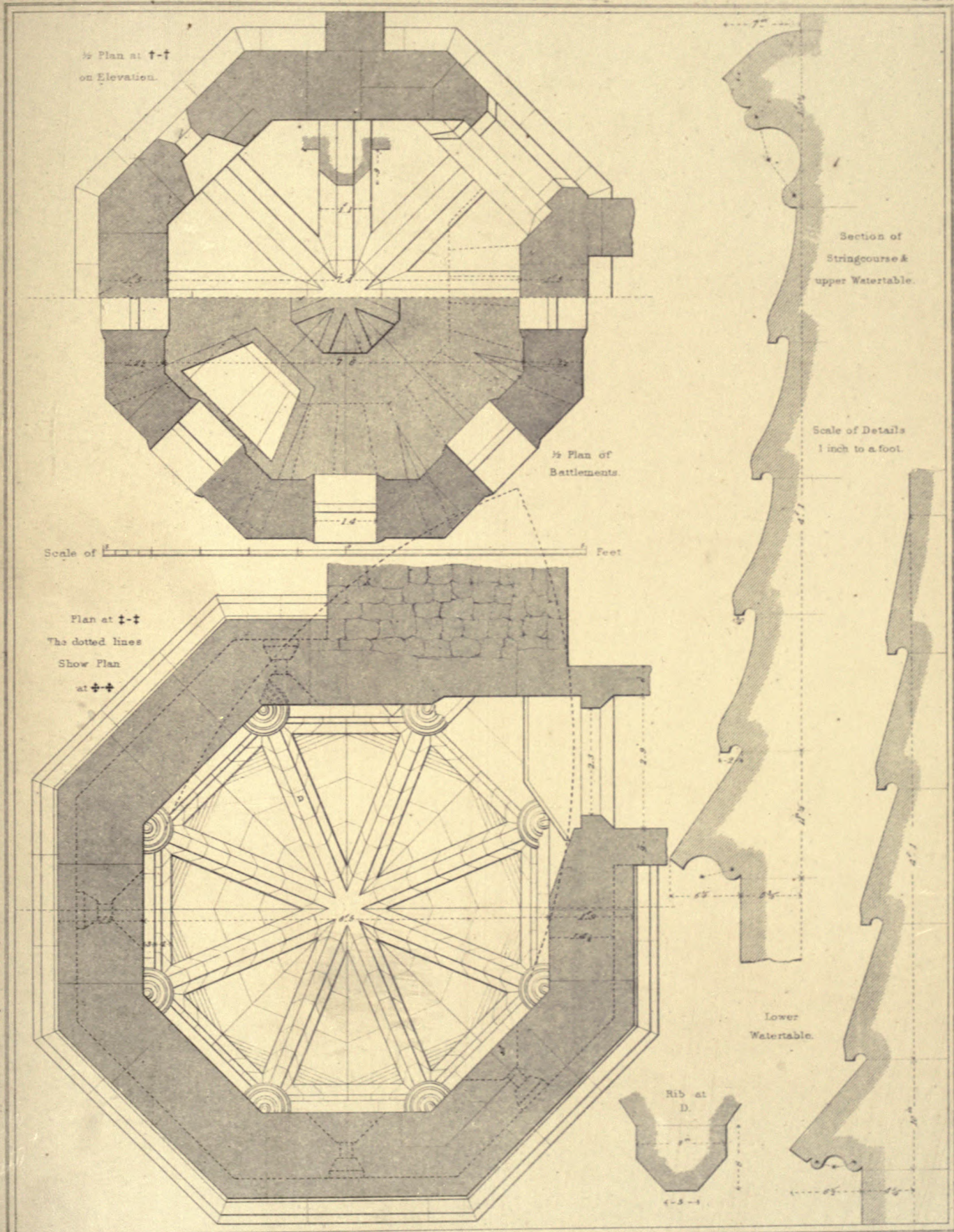


Sketched & Measured by A.W. Pugin

Drawn by T.L. Walker E. Kenyon sculpt.

BISHOP'S PALACE, WELLS.

ELEVATION & SECTION OF S W TURRET



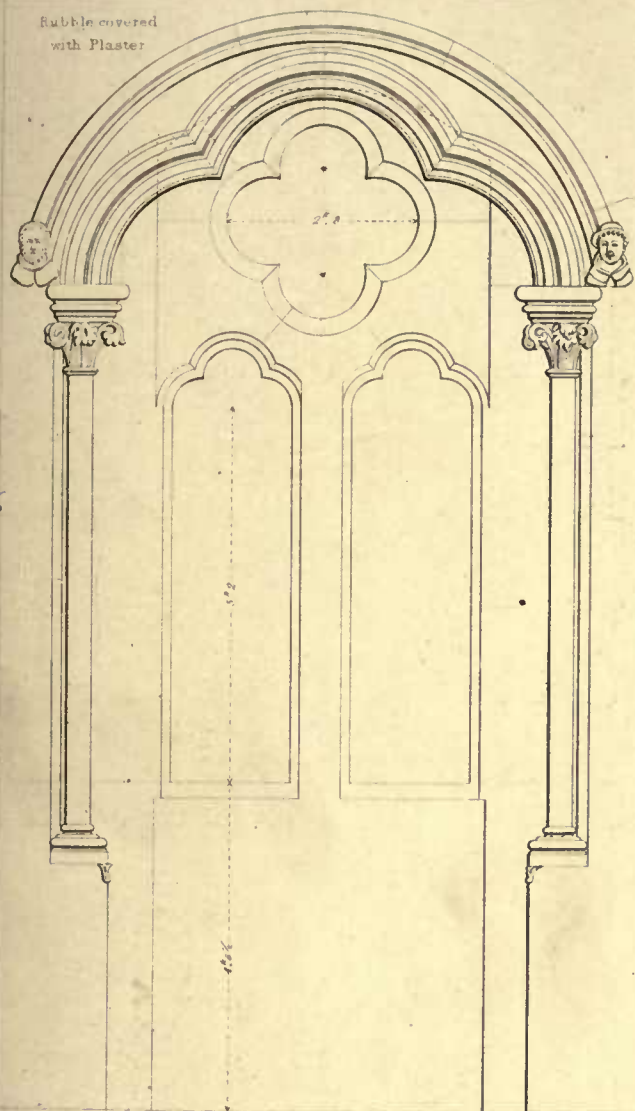
Sketched & Measured by A.W. Pugin

Drawn by G.E. Wollaston. — T.T. Bury sculp^t

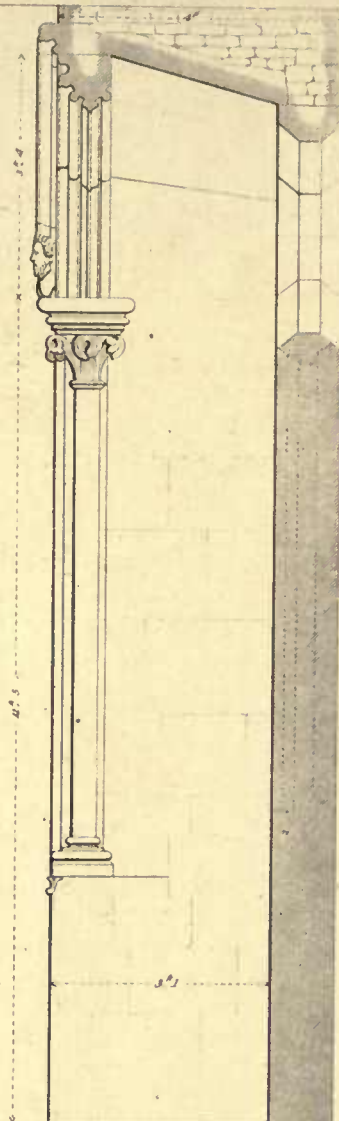
BISHOP'S PALACE, WELLS.

PLANS AND DETAILS OF S.W. TURRET

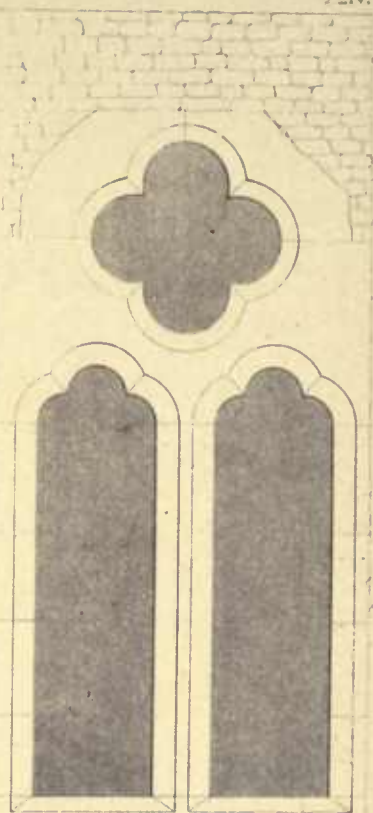
Rubble covered
with Plaster



Interior.

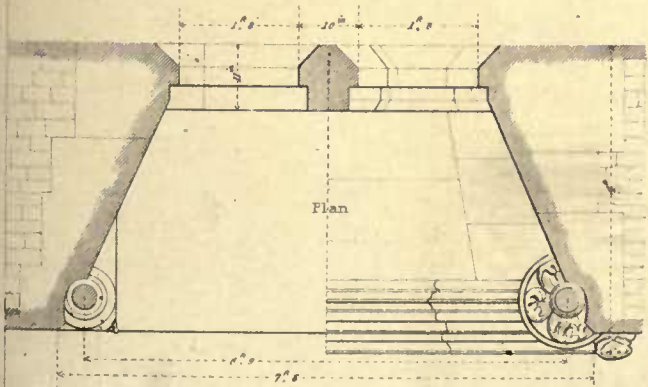


Section

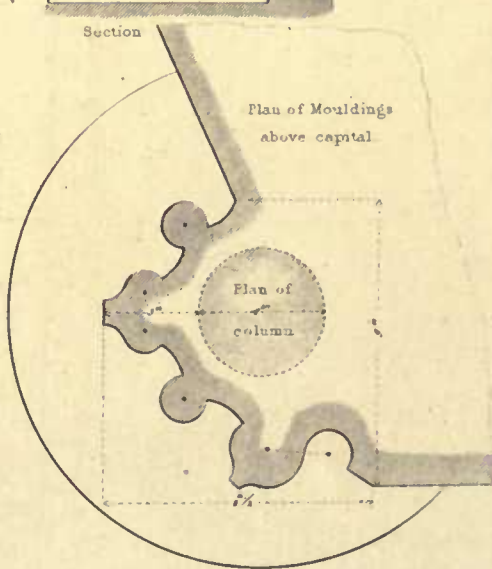


Exterior

Label



Plan



Plan of Mouldings
above capital

Plan of
column



Section of Cap

Scale Feet

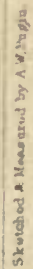
Scale of one foot

Sketched and Measured by A.N.W. Pugin.

Drawn by G.B. Wallaston. W. Kelshall sculpt.

BISHOPS PALACE, WIMBORNE.

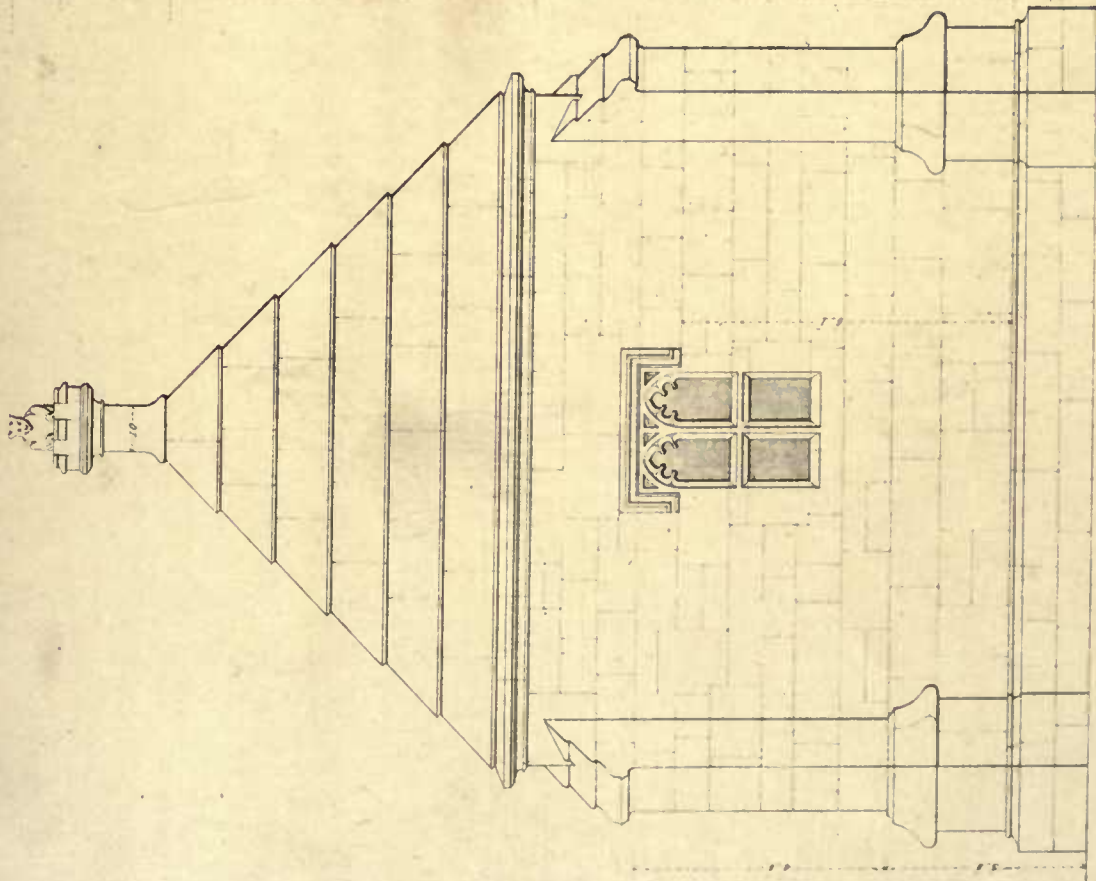
Plan, Elevations, Section, and Details of Window, in Long Gallery.



EXSISTOFS PALACE, WELLS.

CHIMNEY, FIFCE IN THE ENTRANCE

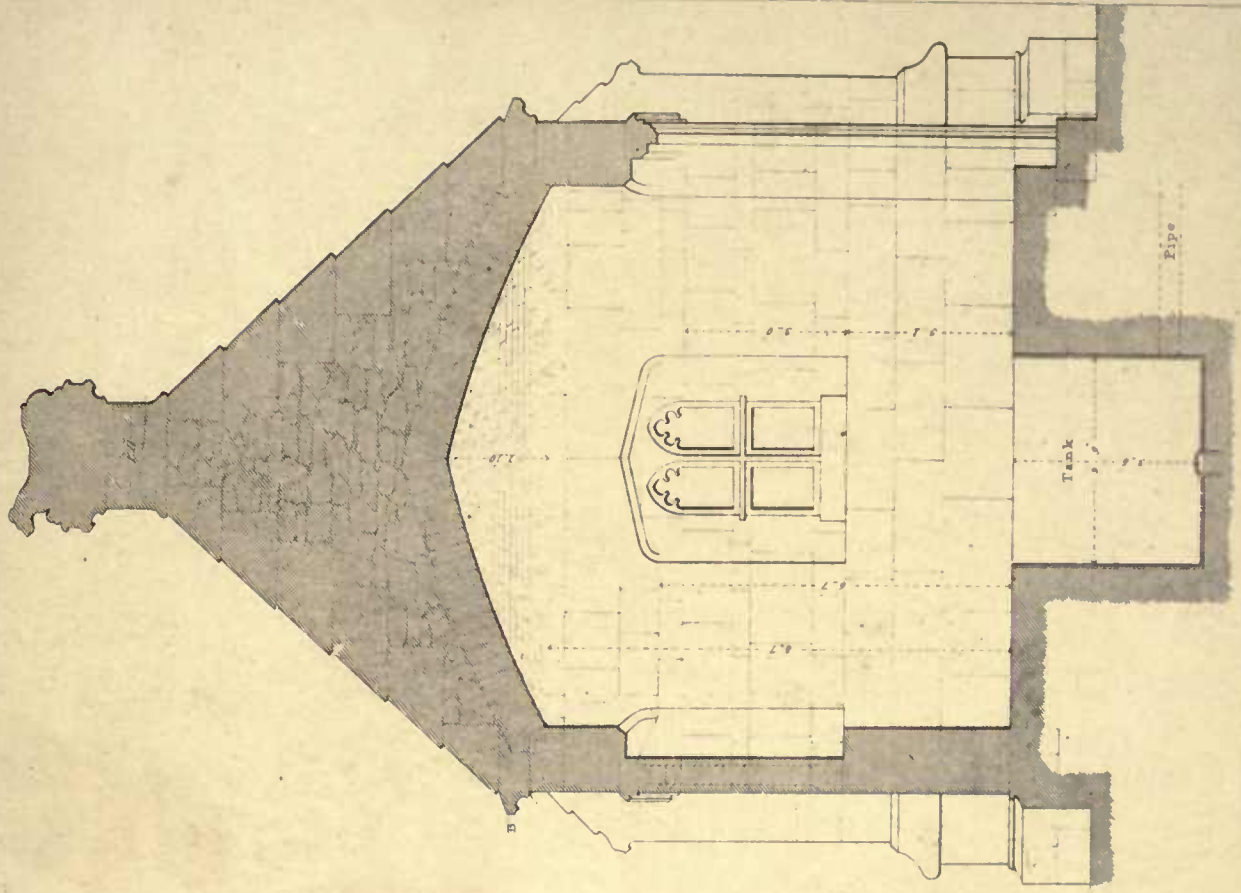
Drawn by R. Farrey 1 Le Kex sculp



Scale of 1" = 10' Feet

BISHOP'S PALACE, WILMSLOE.
Elevation and Section of Conduit in the Grounds.

Drawn by T. L. Carter. E. J. Jenkinson sculp.

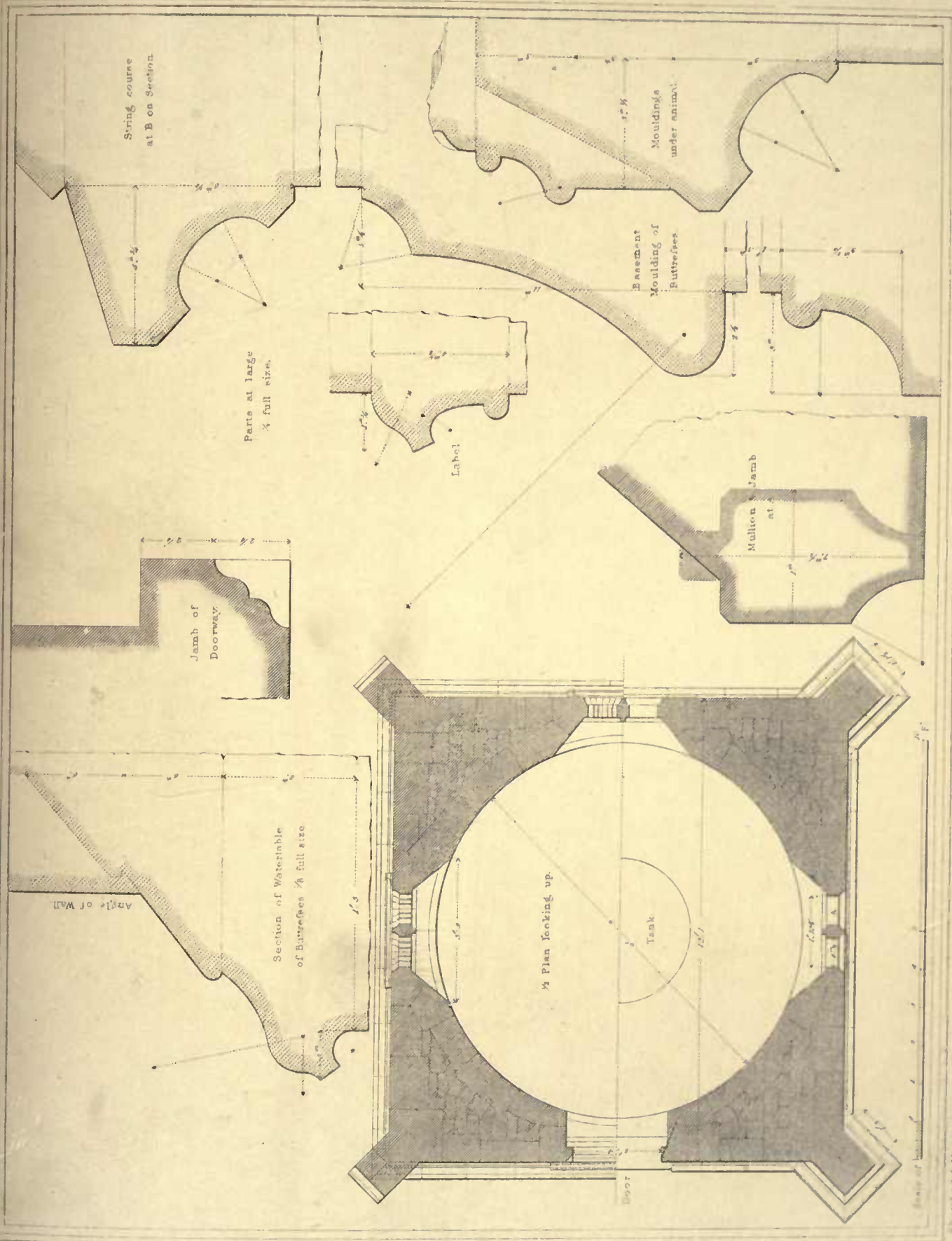


Scale of 1" = 10' Feet

Scale of 1" = 10' Feet

BISHOP'S PALACE, WILMSLOE.
Elevation and Section of Conduit in the Grounds.

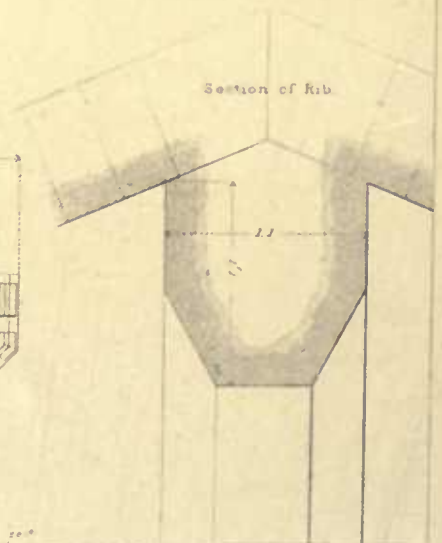
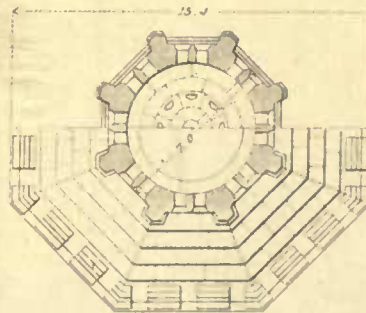
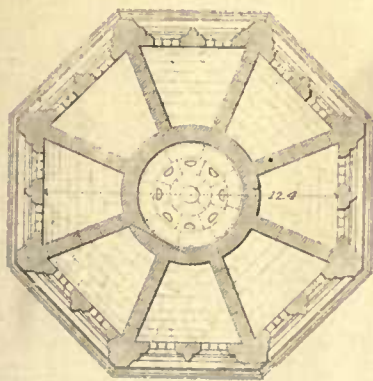
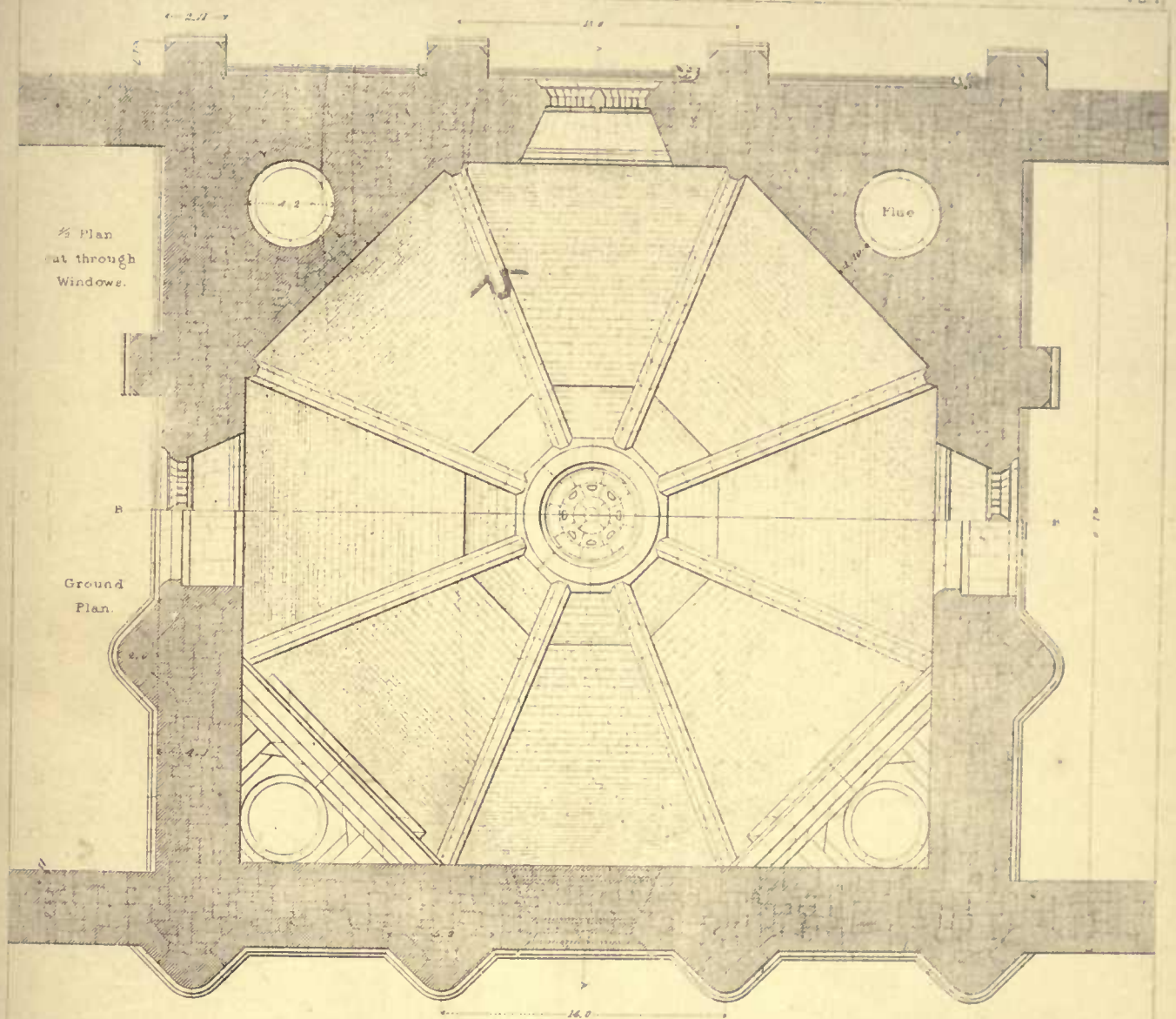
Drawn by T. L. Carter. E. J. Jenkinson sculp.



Drawn by T. J. Walker - & Charles - 1847

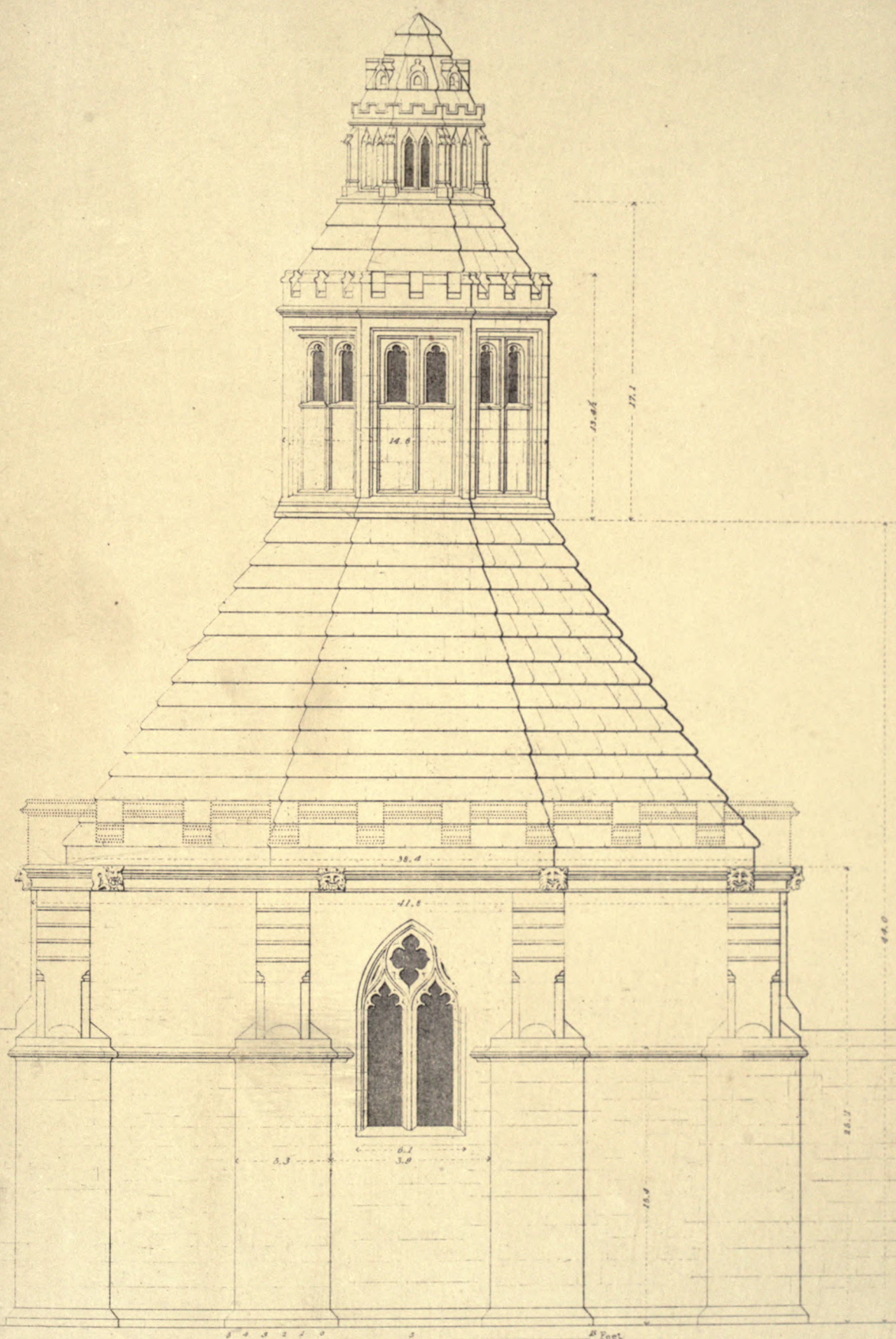
BIRKOX'S TALACH, WELLS.
Plan and Details of Structure in the Ground.

Drawn and Measured by A. W. P. 1847



Sketched & Measured by A.W. Pugin.

Drawn by F.T. Dillman. G. Gladwin sculp.

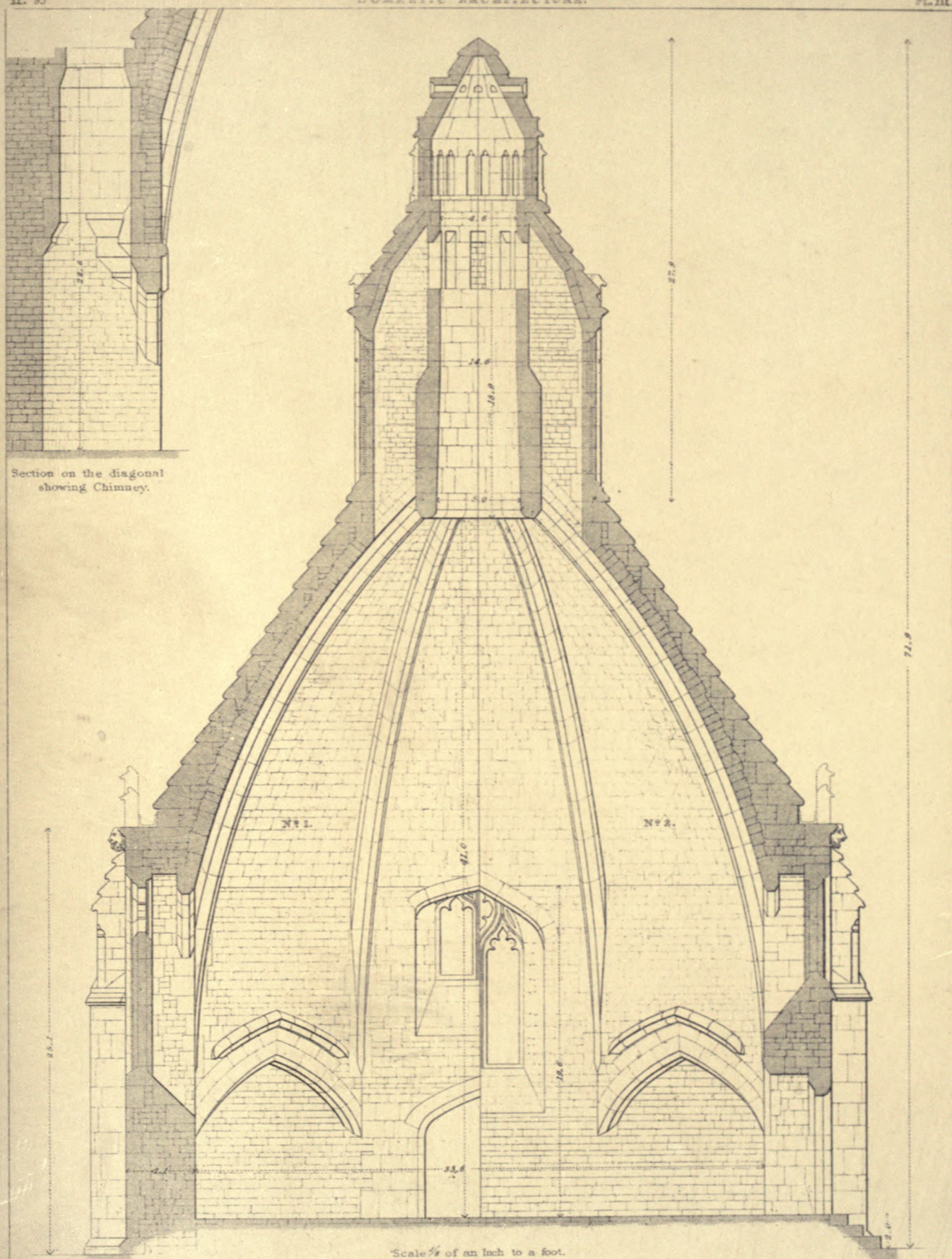


Sketched & Designed by J. Welby Pugin.

Edw. Kennion sculp.

ABBOT'S KITCHEN GLASTONBURY, SOMERSETSHIRE.

WEST ELEVATION.



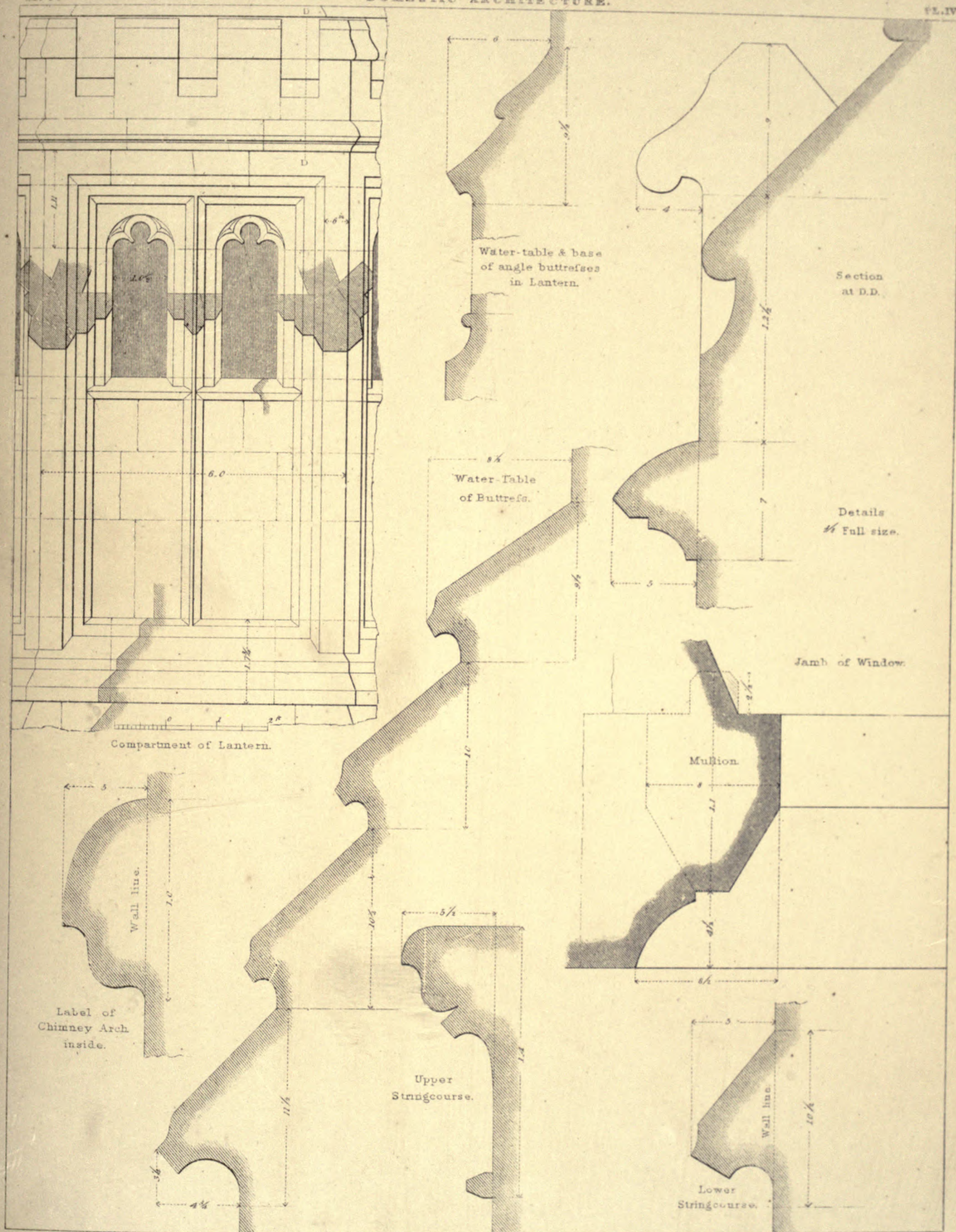
Scale $\frac{1}{8}$ of an inch to a foot.

Sketched & Measured by A.W. Pugin.

Drawn by F.T. Dollman. G. Gladwin. sculp.

ABBOTS KITCHEN GLASTONBURY, SOMERSETSHIRE.

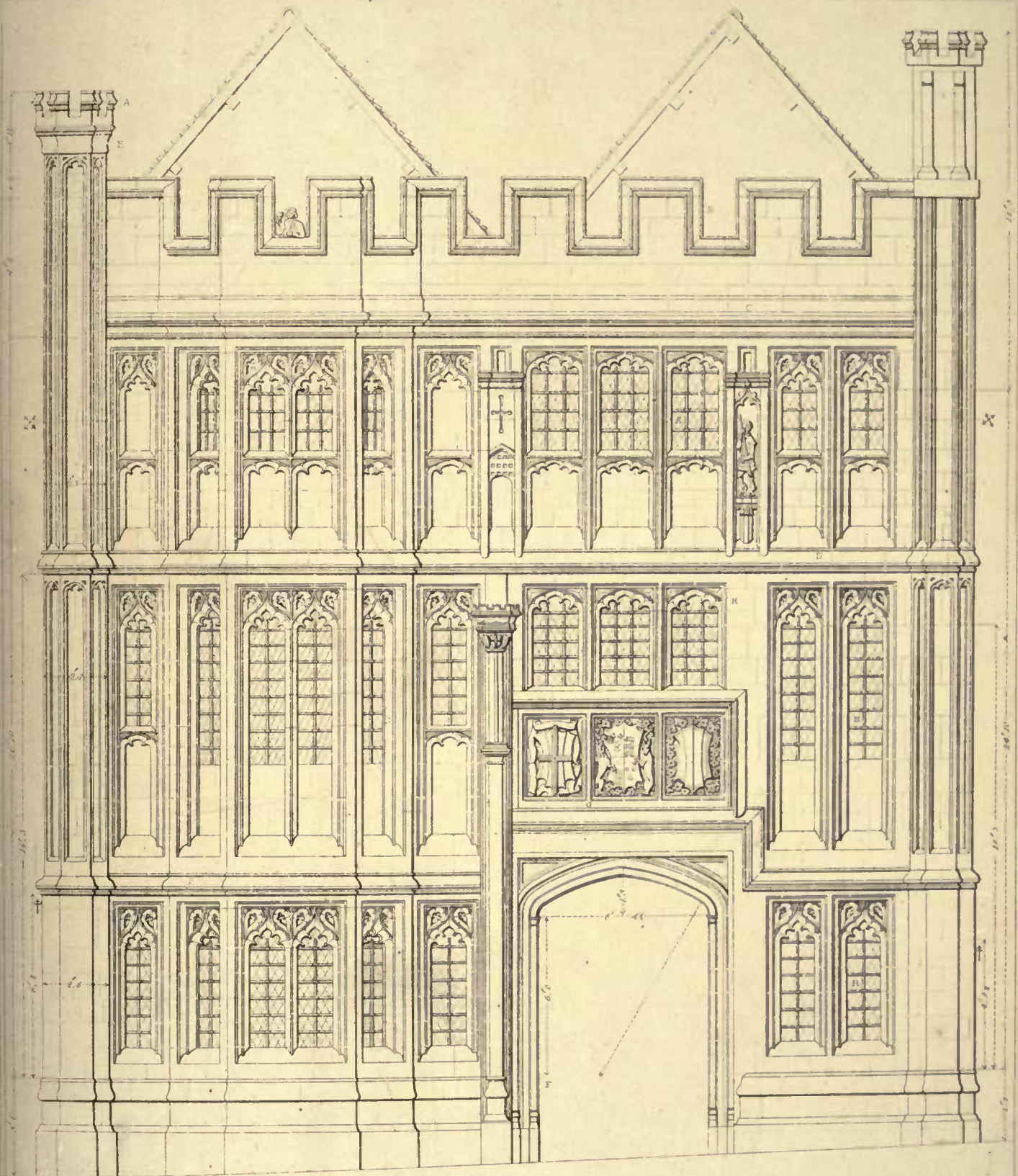
N^o 1. Half Section on line A.A. in Plan. — N^o 2. Half Section on line B.B. in D^e



Sketched & Measured by A.W. Pugin.

Drawn by F.T. Dollman. G. Gladwin sculpt.

DETAILS OF THE ABBOT'S KITCHEN, GLASTONBURY, SOMERSETSHIRE.



Scale of 1" = 10'

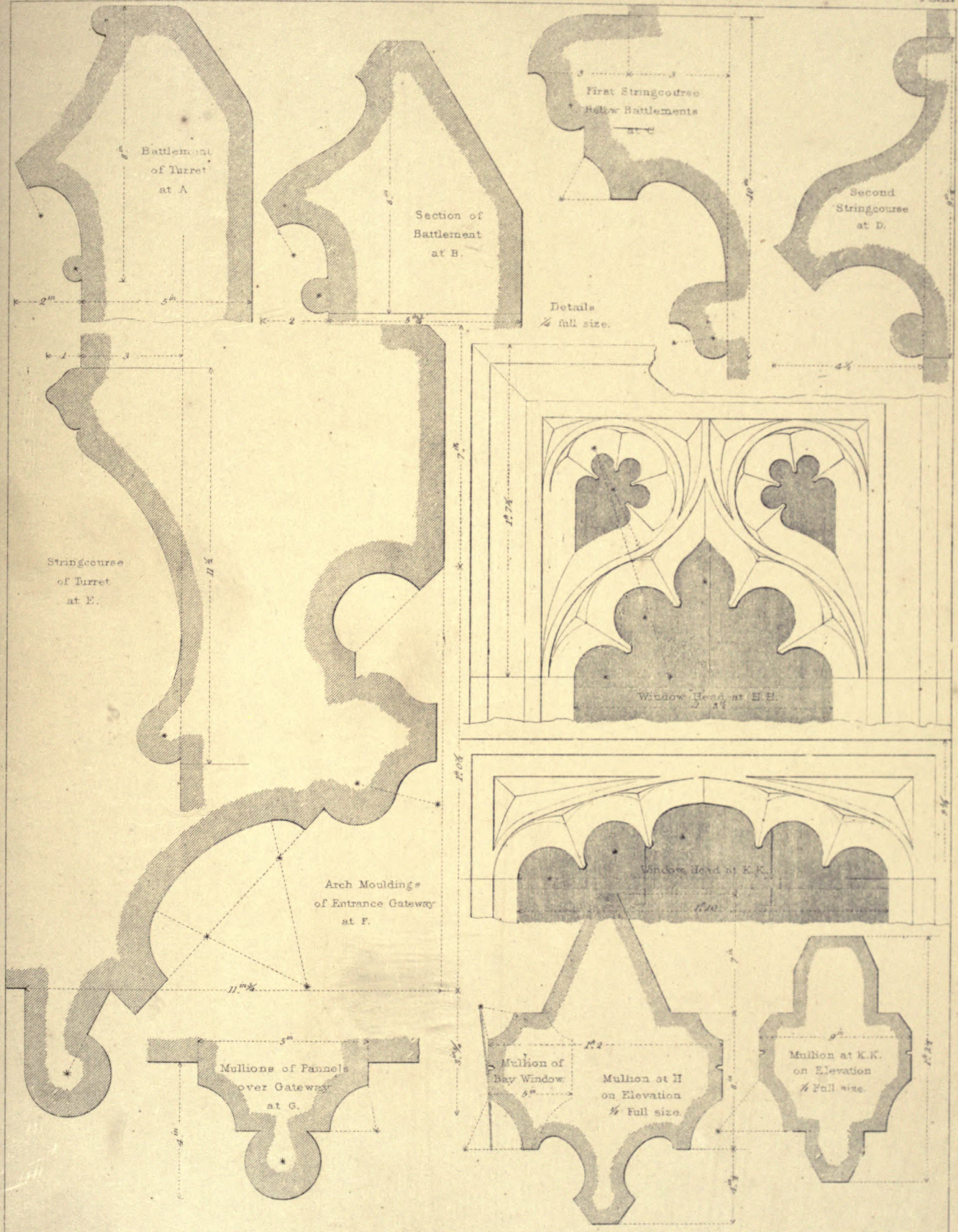
Feet

Sketches & Measured by A. N. W. Pugh

Drawn by A. Ferrey - J. La Rose sculp.

GEORGE INN, CLASTONBURY.

STREET ELEVATION



Sketched & Measured by A. N. W. Pugin.

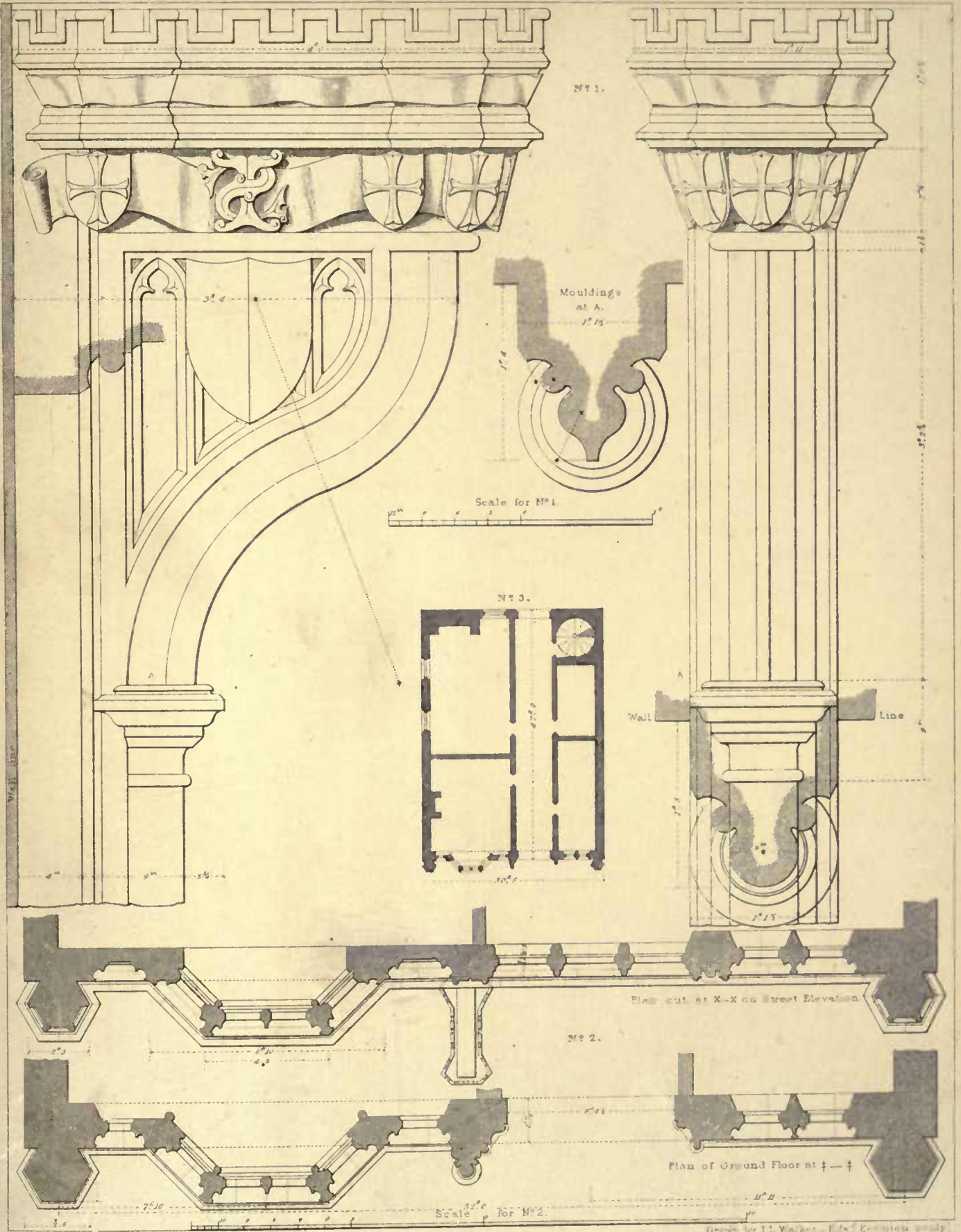
Drawn by T. L. Walker. W. Kelsall sculp.

GEORGE INN, GLASTONBURY.

DETAILS OF THE STREET ELEVATION.

3

hed &

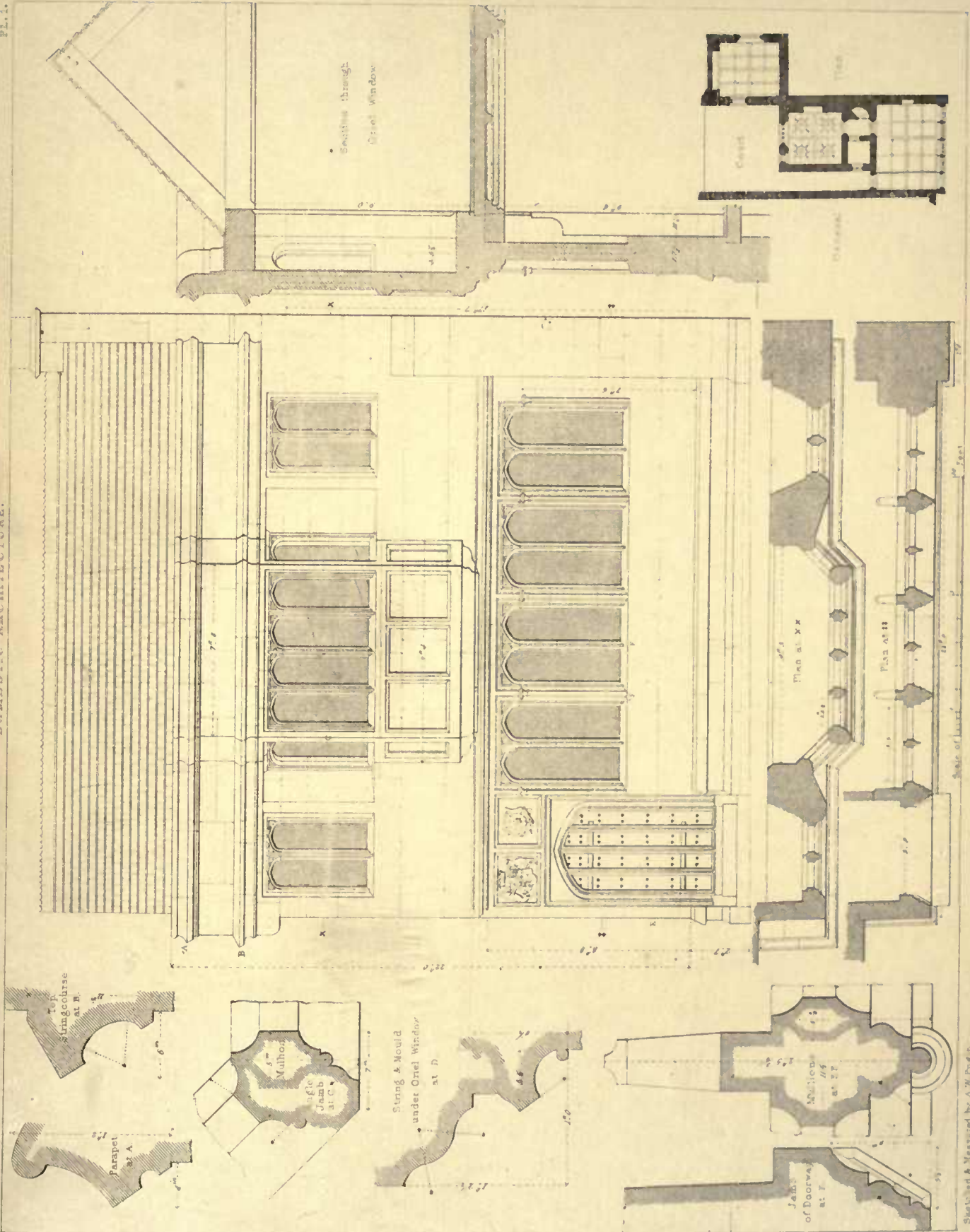


Sketched & Measured by A.W. Pugin.

Drawn by T.L. Walker. Edw. Kneller sculp.

GEORGE INN, GLASTONBURY.

W.S. Elevation side view and Plans of the Sign Bridge. No. 2 Plans of Frontage. No. 3 General Plan.



Quatrefoils under Apex of Gables.



St. Mark
South side



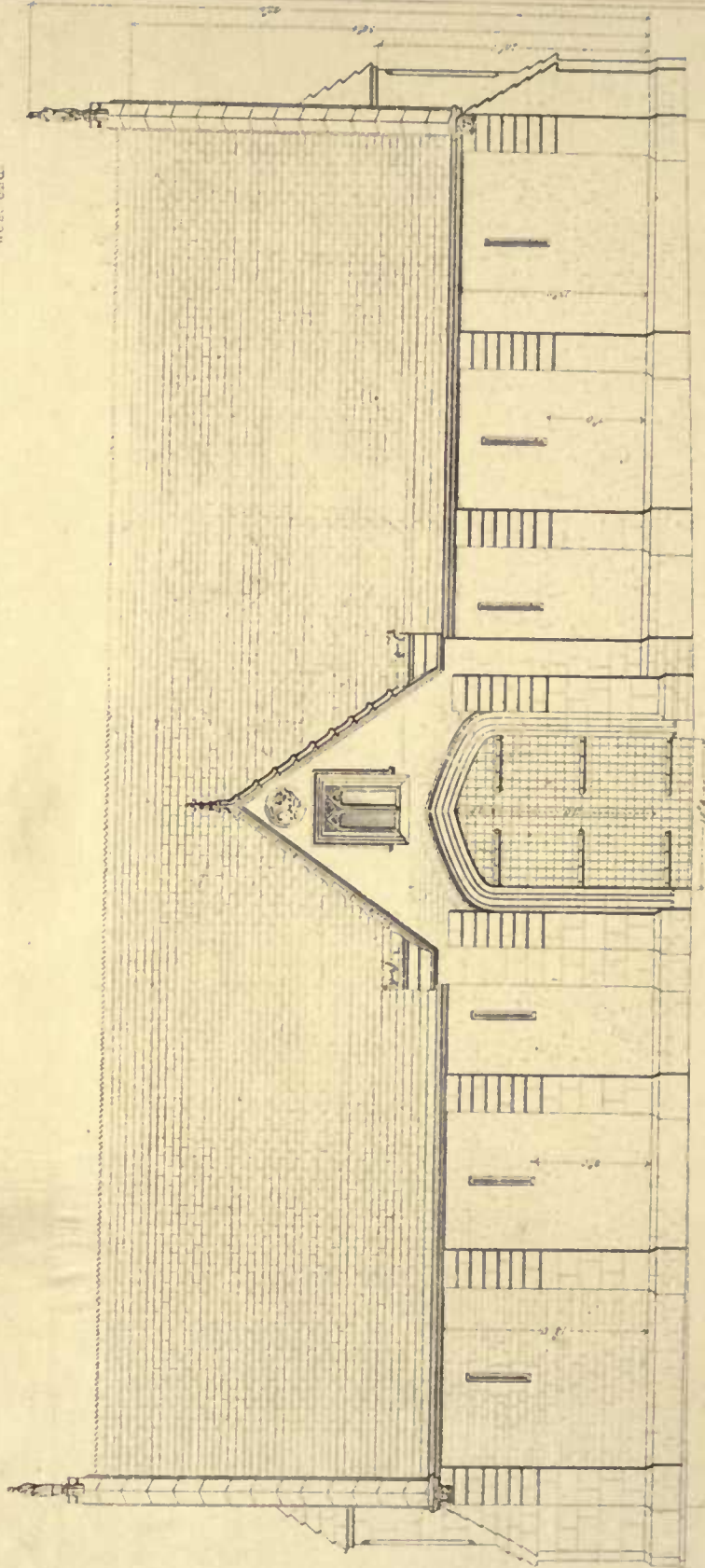
St. Luke
North side



St. Matthew
East end.



St. John.
West end.



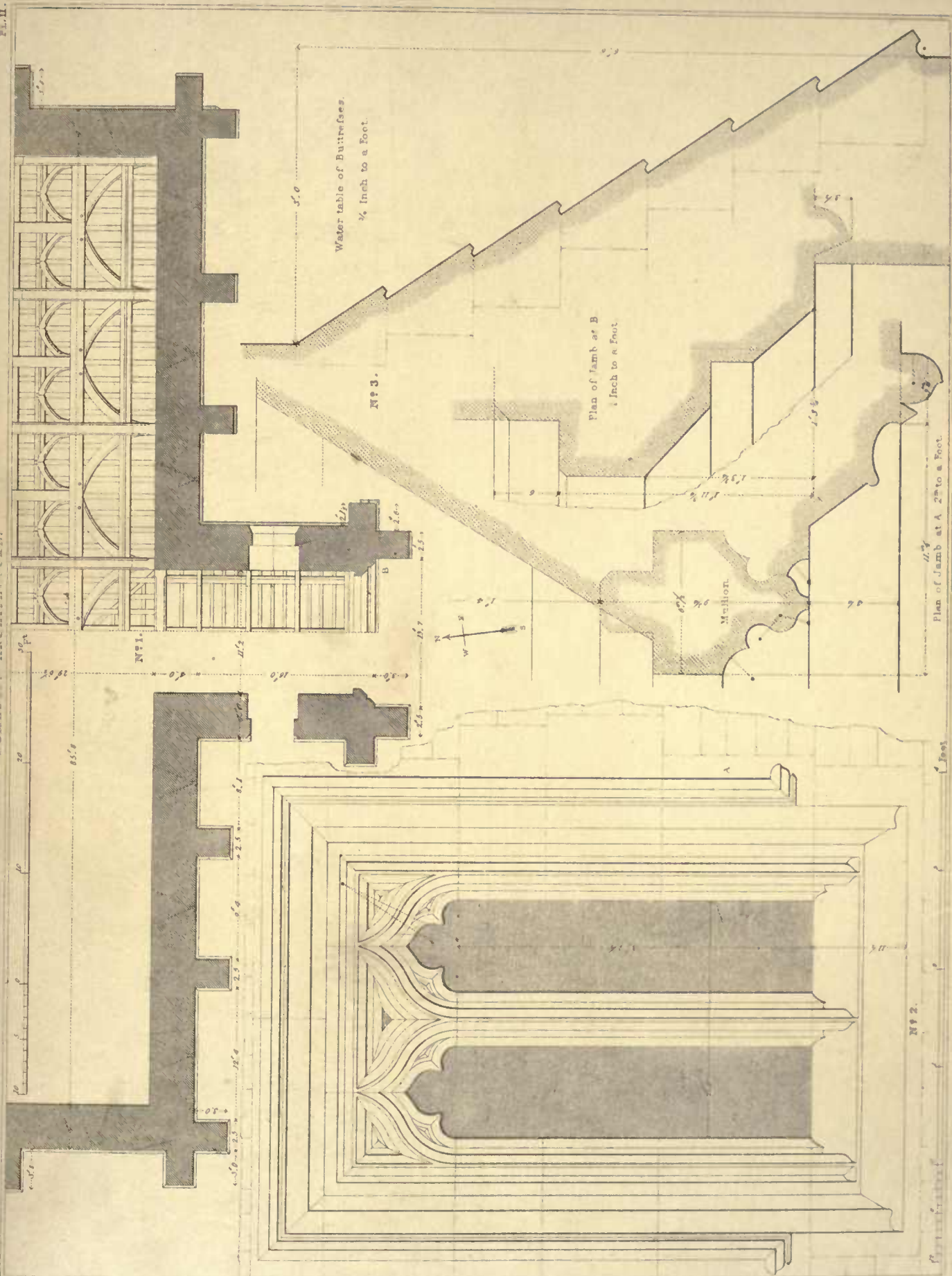
Scale of Feet

Sketched & Measured by A.W. Pugin

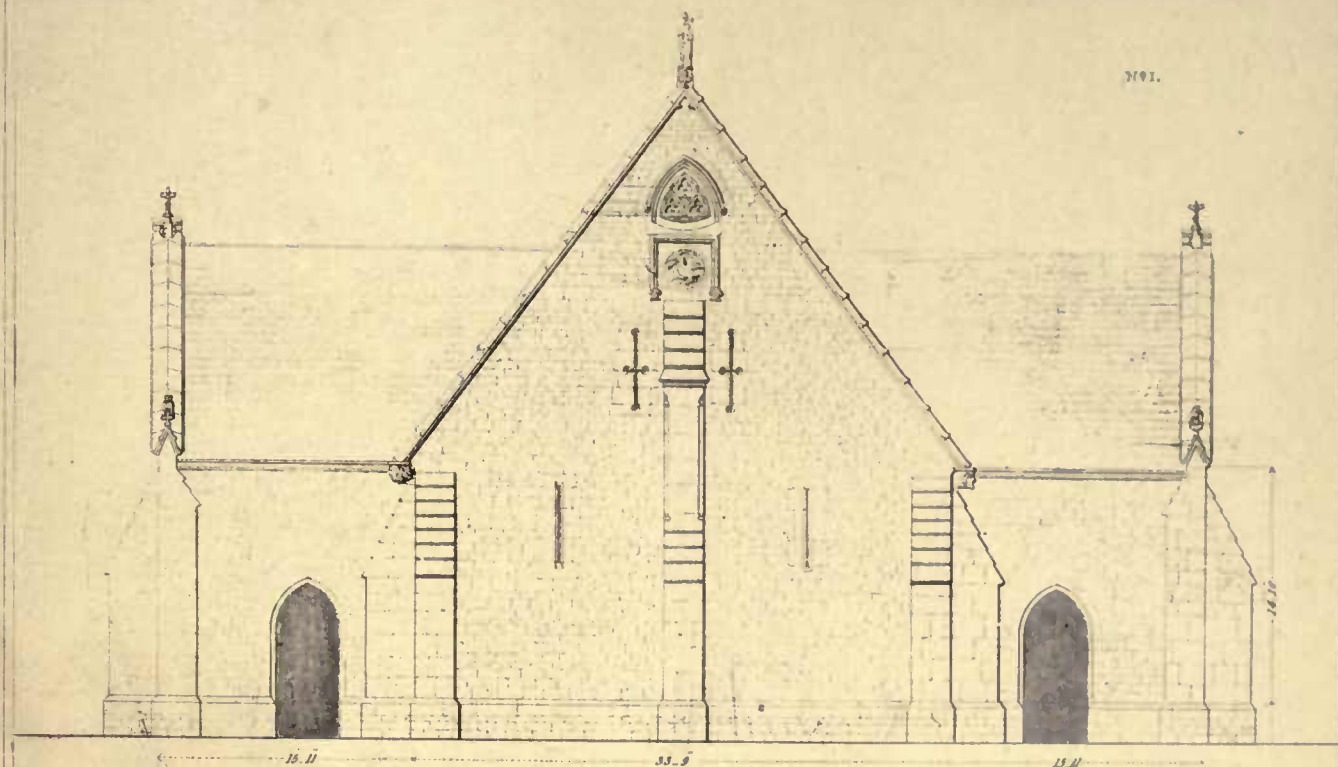
Drawn by H. Fawcett J. Le Non sculpt

ABBOT2 TANK, GLASTONBURY.

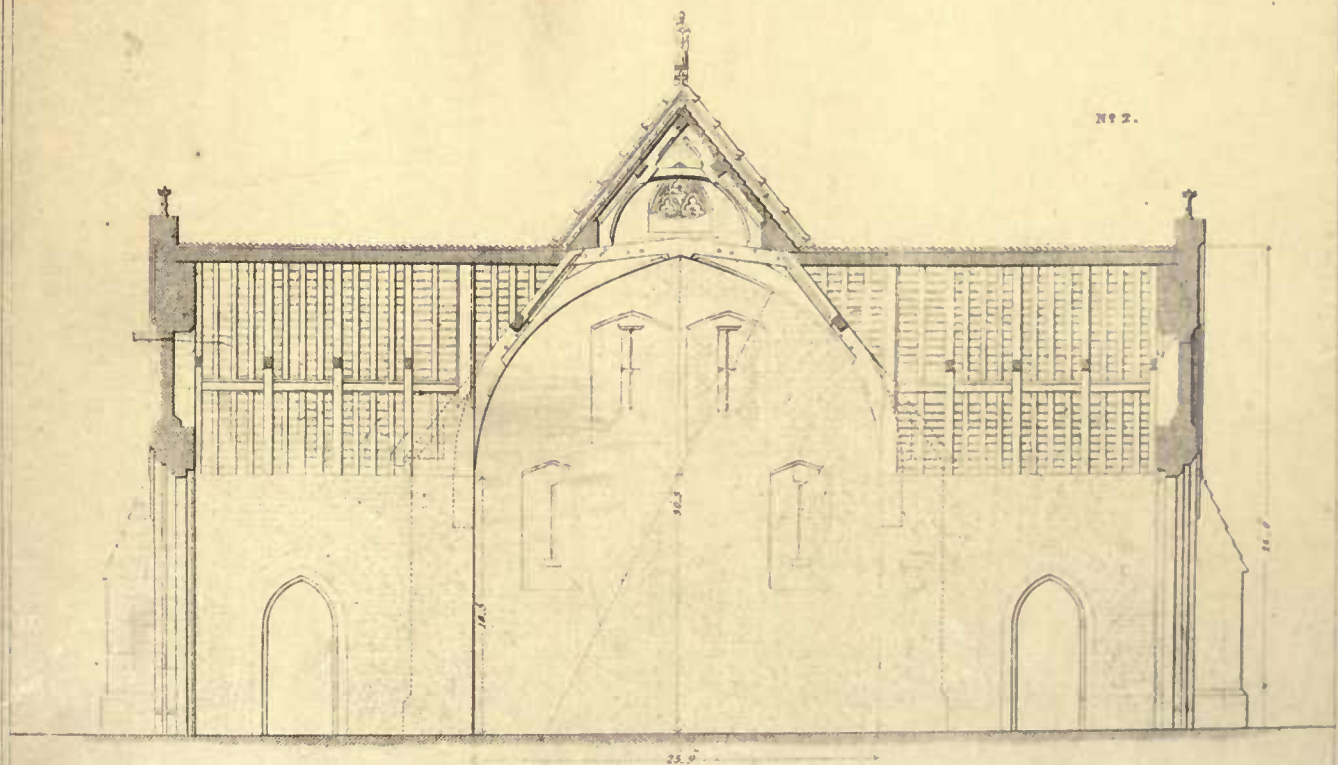
ELEVATION OF THE SOUTH SIDE



Drawn by "I'wo'as" n - U O'adwin o'culp'



Scale of $\frac{1}{4}$ inch = 1 foot

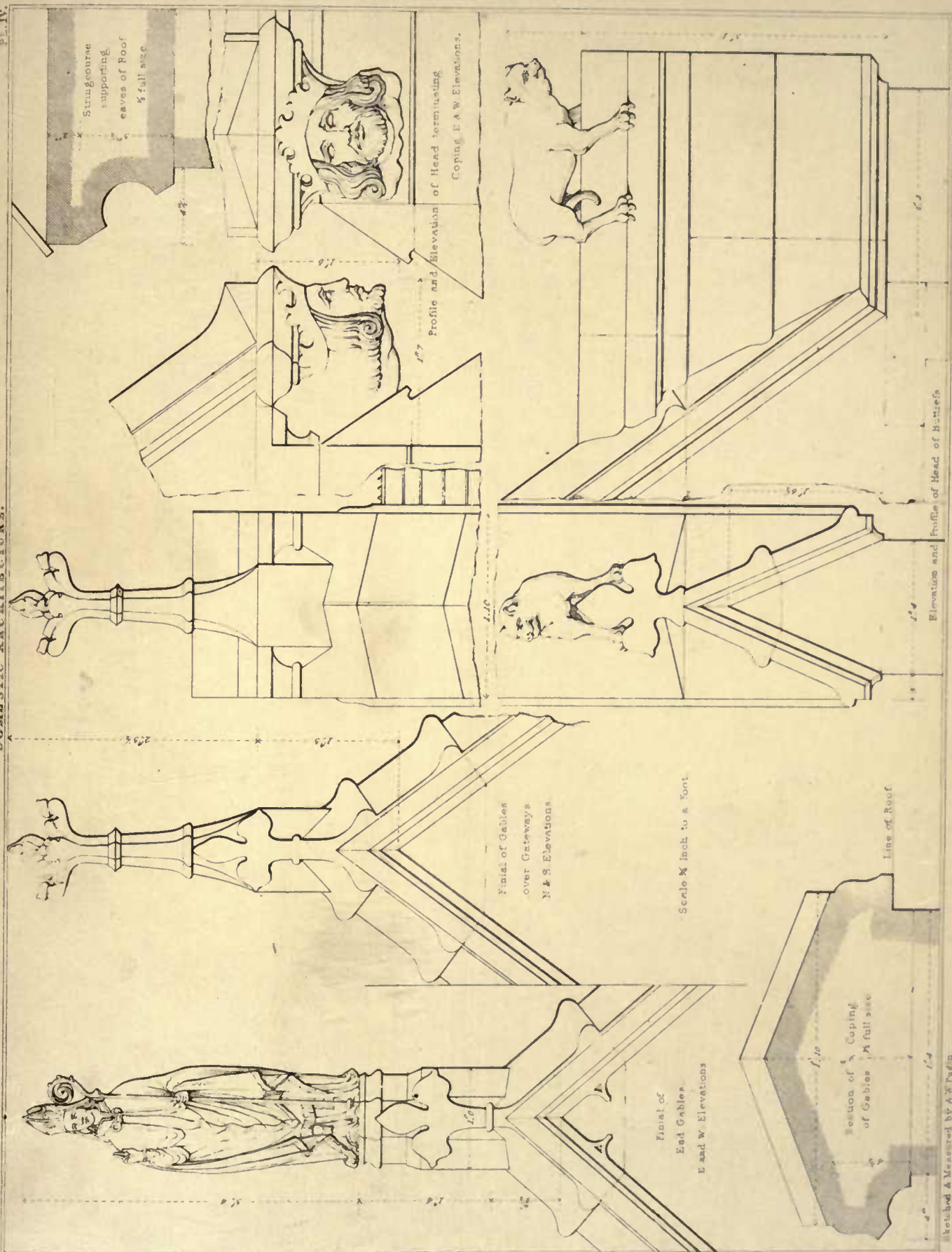


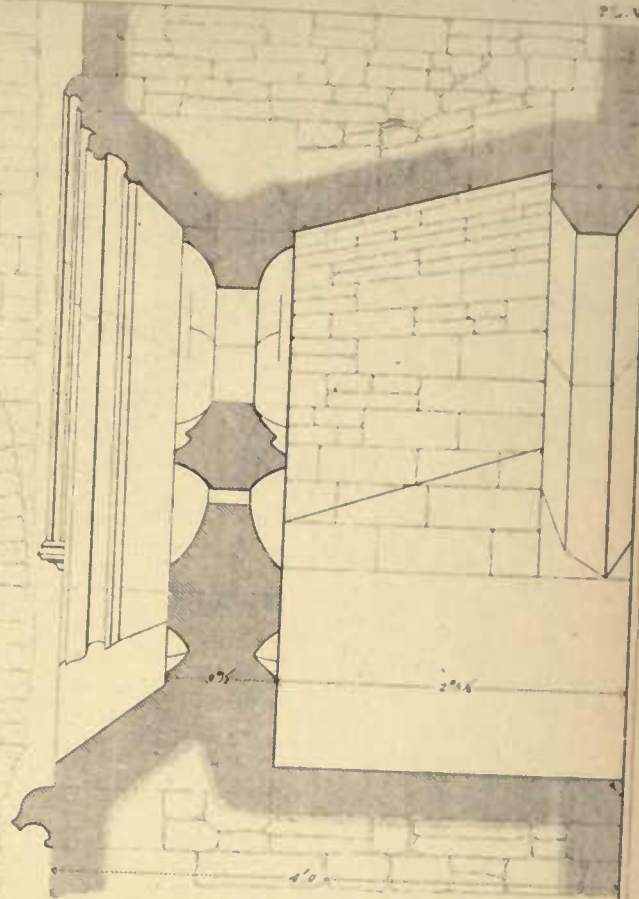
Sketched & Measured by A.W. Pugin

Drawn by E. Ferrey, J. L. Kew, sculp.

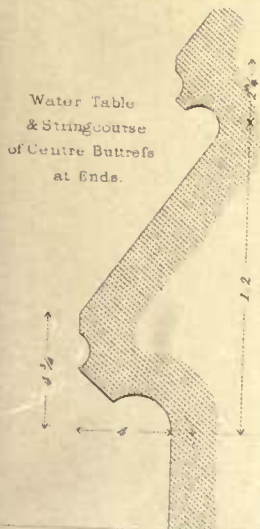
ABBOT'S BARN, GLASTONBURY,

No. 1 West and No. 2 Transverse Section through Gateways

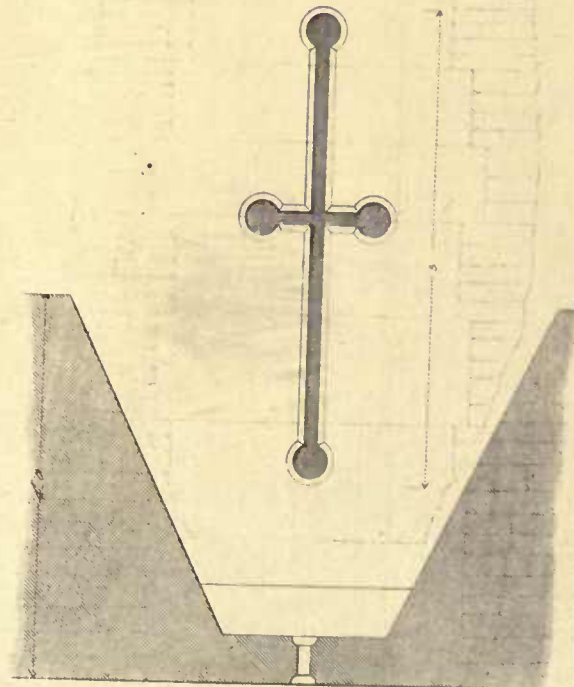




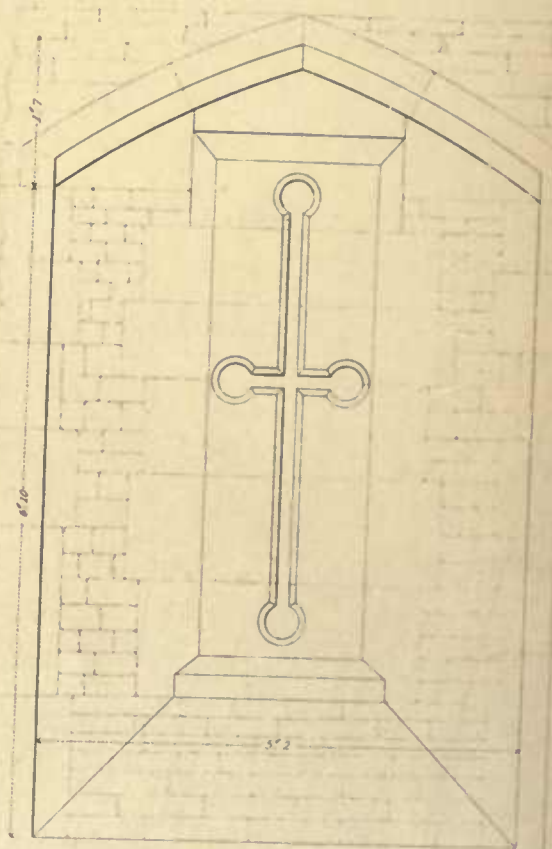
Label at A.
1/4 full size.



Water Table
& Stringcourse
of Centre Buttress
at Ends.



Scale of Loop



Sketchd. & Measured by A.W. Pugin

ABBOT'S BARN, GLASTONBURY.

Drawn by T.L. Walker & G. Haden

DETAILS OF S.W. ENDS



NA
445
P83
1895
v.2

Pugin, Augustus
Example
architectural

SCAR WITHDRAWN

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CARDS FROM THIS POCKET

SCAR WITHDRAWN
LIBRARY

